

DRAMATIC MIRROR

OCTOBER 7, 1916

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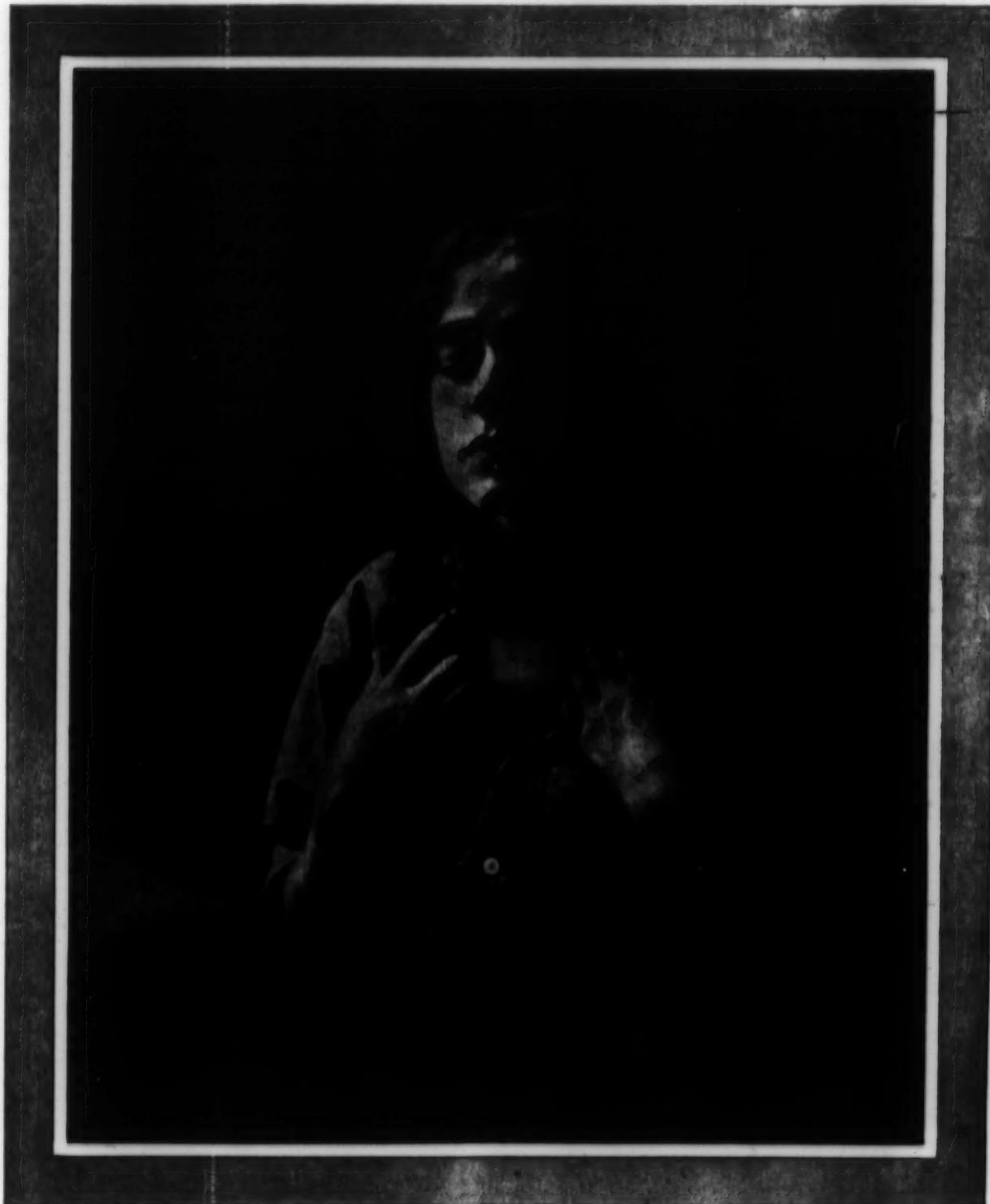
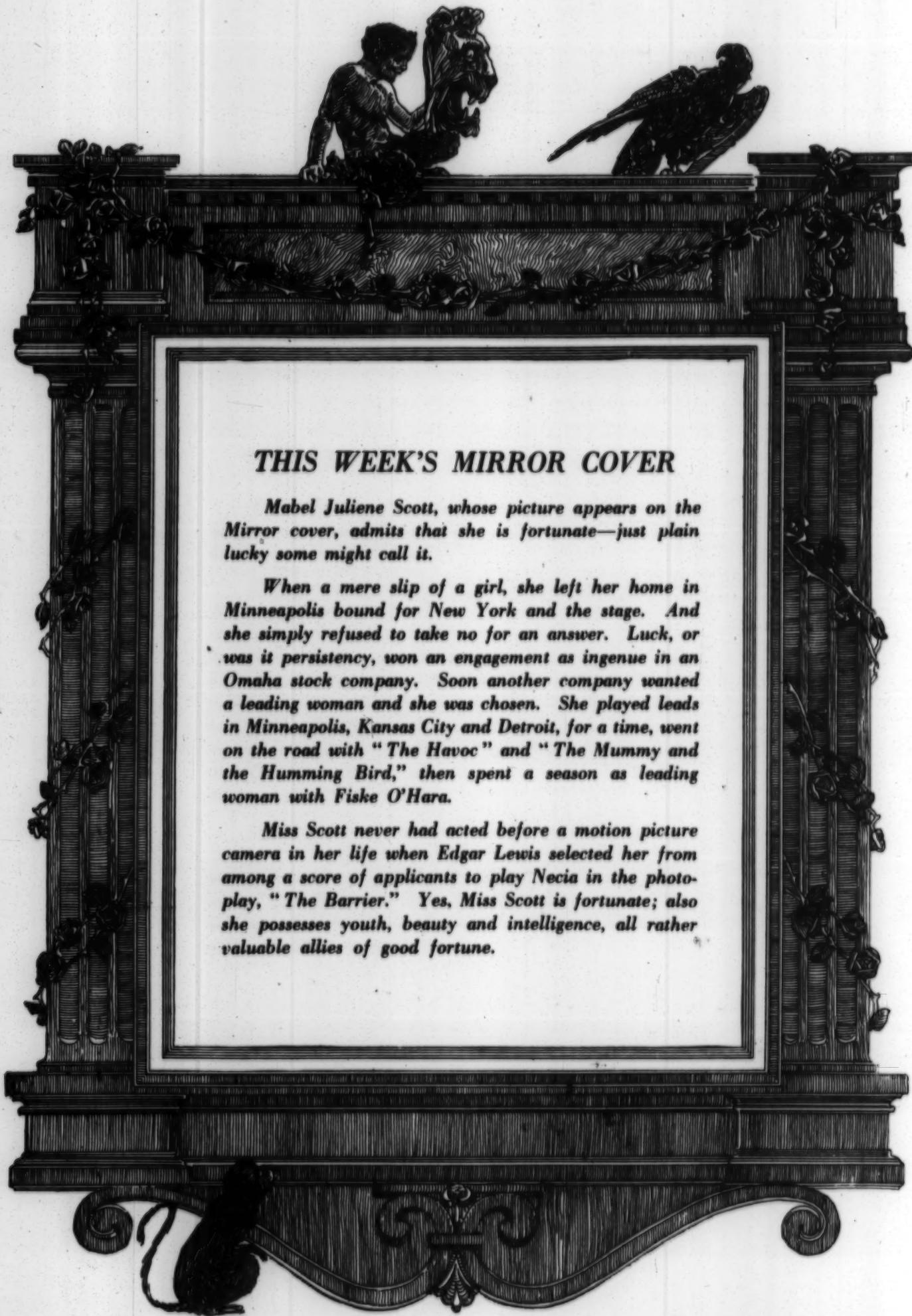


Photo by Rembrandt.

MABEL JULIENE SCOTT
In the photoplay, "The Barrier"



THIS WEEK'S MIRROR COVER

Mabel Juliene Scott, whose picture appears on the Mirror cover, admits that she is fortunate—just plain lucky some might call it.

When a mere slip of a girl, she left her home in Minneapolis bound for New York and the stage. And she simply refused to take no for an answer. Luck, or was it persistency, won an engagement as ingenue in an Omaha stock company. Soon another company wanted a leading woman and she was chosen. She played leads in Minneapolis, Kansas City and Detroit, for a time, went on the road with "The Havoc" and "The Mummy and the Humming Bird," then spent a season as leading woman with Fiske O'Hara.

Miss Scott never had acted before a motion picture camera in her life when Edgar Lewis selected her from among a score of applicants to play Necia in the photoplay, "The Barrier." Yes, Miss Scott is fortunate; also she possesses youth, beauty and intelligence, all rather valuable allies of good fortune.



THE NEW YORK DRAMATIC MIRROR



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No. 1972

PLAYWRIGHTS ARE DIVIDED

Authors' League Will Take Action This Month on Proposal to Join Federation of Labor—Reasons Advanced Against the Affiliation

The question of affiliation with the Federation of Labor continues to cause considerable agitation among the members of the Authors' League of America. Many of the younger playwrights in the league, together with a large number of older writers, are in favor of the affiliation, while Winston Churchill, president of the league; four honorary vice-presidents, John Burroughs, Hamlin Garland, Brander Matthews and Augustus Thomas, and a number of members of the council have voiced firm protests against it. At a meeting of the executive committee of the league on April 28 last, a sub-committee consisting of Robert W. Chambers, Rex Beach, William Allen White, Franklin P. Adams, Percy Mackaye and others, was appointed to report on the advisability of the step. After considerable debate the sub-committee reported favorably on the proposed action.

A referendum vote by the 1,300 members of the league, decided upon last May, will be taken this month to ascertain the general sentiment of the authors concerning the plan. The application can only come about through the approval of a majority of the members at one of the regular meetings of the league.

"Personally, I can not see how affiliation with organized labor will help to accomplish any of the many aims of the league," said a prominent author, who is opposed to the plan, to a MIRROR representative. "The proposal of the sub-committee favoring affiliation lacks definite assurance on any point. It lays emphasis on the advantages of 'standardized contracts in the publishing, magazine and theatrical businesses' but it fails to state that the proposed action could aid in attaining these advantages.

"How can an author better himself by such a step? Certainly joining federated labor won't improve his writing and most assuredly it will not aid him financially. The public won't buy any more of his books because of it and there is no way in which a publisher can be made to pay more for a manuscript than he cares to. Affiliation of actors with the labor unions is conceivable because the actors have many trials which justify them in uniting as workers to protect their interests, but what reason has the author to desire a union of authors?

"Authors have been in the habit, and always will be, of seeking the best price for their work. Federated labor cannot assist us in getting any better prices than we obtain now. Authors are notoriously bad business men. Several years ago we allowed a copyright law to be passed in Congress unprotested—

a bill which, while it serves certain patriotic purposes, makes it extremely difficult for us to market our wares in foreign countries without tremendous expense.

"At present we have to share our profits with the printers and binders. Affiliation with labor will only cause us to hand over even more of our returns to the printers. Our work is not our own in this country and the United States is the only important civilized nation that is not a member of the International Copyright Union. In England, Germany, France and other countries, before the war, a piece of writing was exclusively the property of its author. It belonged as much to him as his clothes. Moreover his work was protected in other countries through the international copyright laws that existed.

"But here, because some zealous legislator wanted to help certain branches of organized labor to gain more advantages, a law was passed to the effect that whatever was made in America should be of advantage only to Americans. It sounds good but it works to our discredit. We are compelled to share our profit with printers, binders and other trades allied with publishing. The United States did not join the International Copyright Union because of this law. Consequently when we want

to put a book on the market in England, Germany or other countries we have to go to the entire expense of publication ourselves."

It is this author's belief that the labor unions will ask the league and its members to fight their battles in print and otherwise. The league will thus be drawn into labor controversies which will certainly not be good for the development of artistic impulses.

"I do not believe the majority of the writers would be able or willing to tax themselves to aid strikers in the Federation," he said. "Save to a few, writing is the poorest paid trade in existence. The statement of the sub-committee in favor of labor affiliation seems to indicate that the Authors' League may obtain the support of federated labor without any obligations on our part, legal or moral, to render to the federation or to its Unions any reciprocal support of any kind. Such a proposal is palpably unfair and unworthy of the Authors' League."

John Reed, one of the strongest advocates of joining the union, declares that affiliation will bring a vast amount of education regarding the simpler aspects of the labor questions in Europe and America.

"There are," he says, "very few American authors who manifest in their writings any social viewpoint whatever. I think as a class we are shut-in from an essential understanding of national affairs and from even the most superficial knowledge of the great social and economic problems that are changing the modern world."

SAVAGE PREPARING DRAMA

After a Long Period of Inactivity Producer Accepts Two-act Play of Modern Life by George Scarborough

Henry W. Savage, it appears from reliable information received by THE MIRROR, has accepted a play by George Scarborough for early production. It will be Mr. Savage's first offering since "Pom Pom" and the first dramatic play he has presented in several years. Mr. Scarborough came into theatrical prominence as the author of "The Lure," "At Bay," "The Heart of Wentina" and several other plays.

At the Savage office the contemplated production was admitted, although details were withheld. The producer is not yet ready to announce the title of his new dramatic venture, which bids fair to be a novelty in that it is a modern realistic drama offered in only two acts. Such, at least, is the present idea likely to be followed out unless a more conventional division of the action seems advisable after the play has been placed in rehearsal.

The plan of staging a drama with but one intermission is in itself sufficiently daring to excite comment. Evidently Mr. Scarborough has been bold

enough to discard precedent even in the treatment of a story concerning contemporaneous life. As in "The Lure," some of the chief characters are drawn from the underworld, and, according to advance reports, every effort will be made to achieve the photographic realism which has found favor with not a few of America's younger playwrights.

At the present time Mr. Savage and Mr. Scarborough are completing their selection of a cast, and unless there is an unforeseen delay the play will be placed in rehearsal within the next few days. Much of the most important action transpires in a cheap lodging house in the slums of a large city, and the chief characters, it is understood, are most at home in this environment. Probably the title of the play will not be announced until the date of production has been determined.

After a short try-out on the road, a New York theater will be secured for the presentation of Mr. Scarborough's latest work.

MORE THEATERS IS LATEST CRY

Plays Without a Sheltering Roof Must Die in the Storehouse or Test Fortunes on Road

For years the cry has gone along the Great White Way that New York contained too many theaters. Critics, in spare moments, have written depreciatingly of the situation, declaring that the great demand for attractions to fill the playhouses was bringing forth a fund of shoddy and inept material—plays that, for the most part, gave every indication of having been made over night. Whether or not the producing managers took this complaint seriously, the fact remains that they temporarily ceased building theaters. Last year not a single playhouse was constructed in the theatrical district.

With the increasing activity of the managers this season, however, the unusual situation is presented of a lack of theaters for the productions in readiness. It is conservatively estimated that now for every playhouse in the Broadway district there are two attractions. Managers, at a loss where to install their productions, are arranging New York bookings as far ahead as March and April for plays which were expected to be produced here this Fall. Two theaters, now under construction in West Forty-fifth Street, will be added to the list in January, but both have been contracted for. One will be the home of the Francais Theater company, while Oliver Morosco has leased the other for his New York producing house.

The situation did not become acute until last week when several productions were compelled to cut short their engagements in order to make room for attractions previously scheduled. Although prosperity was attending "Somebody's Luggage" at the Forty-eighth Street, James T. Powers was forced to close in order that George Broadhurst's "Rich Man, Poor Man," might have a home. Mr. Powers has been frantically seeking another available theater, but has been unable as yet to find one. Consequently, he will go on tour next week until such time as he can resume his New York engagement.

"The Amber Empress" presents a similar case. Corey and Riter were compelled to close the engagement of the piece at the Globe last Saturday night because Charles Dillingham had arranged to bring Raymond Hitchcock in "Betty" to that house. It is reported that Corey and Riter have offered to guarantee \$3,500 a week for another theater for "The Amber Empress," but have not been able to get one. Even the old Garden Theater at Madison Avenue and Twenty-sixth Street was sought, it is said, but found unavailable.

(Continued on page 9)

AS I WAS SAYING—

By Mademoiselle Manhattan

I SUPPOSE you think, because the handsome features of David Belasco grace this page, that you are going to hear a wee bit story with Mr. Belasco as the hero. The wee bit story is coming, but you shall decide whether the overlord of the Belasco theater is hero or victim. There are many fine things about our most noted manager-producer-dramatist, but the very finest thing of them all, is his ever gracious and lovely wife. Those who know Mrs. Belasco best are those who chant most loudly her praises as a beautiful woman, charming as hostess, as companion, ever-sympathetic and bright and the sort of friend one chooses to fly to when dark wings of trouble hover over one's head. And just as witty as she is wise and beautiful is that Celia Belasco.

Some one who has been visiting the summer home Mamaroneck, where the two chatelaines are Reina Belasco Gest and her lovely mother, told me, a few days ago a little story that shows that the head of the house isn't swifter at making an adaptation from a foreign classic than is his clever wife.

Mr. Belasco, leaning as in his picture

as she replied in cooing tones, "One would do it if it was long enough."

Billy Abingdon, convulsively clutched his new English stick and crushed back the tears. Marc Klaw turned aside to hide his emotion, and Sam Harris wept aloud. Sol Bloom and Sam Bernard cried like babes, and even Lyn Harding, who is bigger than Jess Willard, choked with sobs. Willie Collier shook with a strong man's agony and so did Flo Ziegfeld, who is so athletic it hurts. The reason? The baseball season is over and the Polo Grounds are draped in silence and darkness.

I take off my sun bonnet and bow profoundly to Sam Forrest, for that he has had the courage to cast the latest Cohan and Harris production without once looking for "types."

When the last day's work is ended and we stand at the golden bar of judgment for the final adjustment, I am perfectly sure that more than one murdered play, more than one strangled dramatist will stand forth in grave clothes to point an accusing digit at those stage directors whose one leveling

word is "type." And then the gates of—you know that place—will creak on their hinges and half the managers you know will pass into an endless perdition because of their crimes against the drama, committed in the name of "type."

For the rôle of the most debonnaire and rollicking burglar since the immortal Raffles, Mr. Forrest selected Cooper Cliffe whom we have respected with a grave and

with Laurette Taylor, and I felt that Mr. Forrest must have been at a fire sale of descendants of the wonderful Siddons-Kemble family.

What with Cooper-Kembles and Cooper Clifffes, all over the place, the cast was full of the old Siddons atmosphere. And it's a fine atmosphere, too.

Nothing but the hilarity co-incident with the Jewish New Year can excuse that Sam Bernard for a terrible and fearsome joke, which he repeated to me yesterday in ungodly shamelessness.

"I was doing a pigchute out in California," blithed Mr. Bernard, "and Sir Herbert Tree, who was acting for the screen just across the way, used to lunch at the same club where I plied knife and fork every noon. One day Sir 'Erbert chided me for ordering a pork chop. 'Your religion forbids the unclean flesh of swine,' he said. 'But I suppose it comes under the general name of art?'

"How's that?" I asked. "Oh," drawled the pride of the London stage, "I suppose you are a pig-chewer actor now."

And Winchell Smith, who was also listening to Mr. Bernard's prattle, shrieked "police."

They are all calling Jane Cowl "John McCormick" these days.

Why? Because Miss Cowl, in "Common Clay" has been breaking records and playing to over-capacity audiences that surge upon the stage every week this season. In the Bronx and last week at the Standard, they sold seats on the stage just like a McCormick concert and in Brooklyn overflows wanted to sit in the wings, but that horrid stingy Louis Werba wouldn't sell stage seats. Something about the Fire laws deterred him.

Mrs. "Joe" Weber had a birthday last Tuesday night, and everybody in our set was invited. Of course being



DAVID BELASCO AT SUMMER HOME.

to introduce the mayor of the city to the celebrities, the hostess said, "Mr. Weber, I want you to know our mayor, Mr. —, and Mr. Mayor, let me introduce Mr. Weber's wife, Mrs. Fields." The mayor looked dazed, but accepted the introduction.

PRONOUNCED SHARA PETRASH
(A reverie at the New Amsterdam, where it is always Springtime).

The box office wallows in cash, The star, who's all chic, charm and dash, Lights the stage with a firefly flash And her name is Miss Sara Petras.

Which reminds me that Marc Klaw is hiding the smile which won't come off as long as Miss Springtime is a capacity hit at the New Amsterdam, behind a newly acquired mustache.

"Why the facial foliage?" asked an intrepid comedian who doesn't care a hoot what he says to the management.

Mr. Klaw stroked the very visible decoration with a complacent and subtle smile. "I wear a mustache because it rhymes with the name of the girl who has made the biggest musical hit in the history of the New Amsterdam theater," he replied.



IN "CAROLINE" AT THE EMPIRE.
Margaret Anglin is in the Center, with Viva Birkett at the Right and Florence Edney at Left of Picture.

WILLIAM HODGE AND MIRIAM COLLINS,
Appearing in "Fixing Sister" at Maxine Elliott
Theater.

against one of the pillars on his piazza, was puzzling his wife and daughter by propounding riddles and conundrums. Growing weary of saying "I give it up." Mrs. Belasco suddenly bethought herself of a little passage between Oliver Goldsmith and Dr. Samuel Johnson.

"How high should you think the pillars of our piazza might be?" she inquired innocently.

Mr. Belasco measured the column with his eye. "Oh, I should say about twelve feet," he replied.

"Just about twelve," assented Mrs. Belasco. "Well, how many of them would it take to reach to New York?" she blandly demanded.

"But, my dear, you can't expect me to answer a question in mathematics like that straight off," demurred her unsuspecting spouse.

"Of course I do. Any child could tell that," cried Celia.

"How many, please, if it's such an easy problem," said Mr. Belasco. Regal triumph sat upon Mrs. Belasco's brow

heavy admiration for his broad dignity as Nobody in "Every Woman." Almost any other manager would have scoured the lists of the Lambs Club and the agencies, for a man of Kyrie Bellew "type" for that bit which Cooper Cliffe lifts to genuine distinction. Of course he wouldn't have found another Bellew, for that splendid actor was cast in a mould that perished with him, but he certainly would have tried. When I first saw "The Intruder," by the way, I rubbed my eyes in amaze and disbelief. I thought that Olive Tell was that tall Cooper Kemble girl who used to play

the original edition de luxe of Mrs. Malaprop in one fat volume, I kept calling Mrs. Sam Bernard Mrs. Weber. That reminded Mrs. Weber of an introduction that "happened" to her out in California. The social leader of a Coast metropolis, was entertaining the Weberfields stars, including de Wolf Hopper, Lillian Russell, the incomparable Fay Templeton and of course Mr. and Mrs. Lew Fields. Wishing



PLAYING IN "ARMS AND THE GIRL."
Cyril Scott, Fay Bainter, and Ethel Intropida at the Fulton Theater.

SERIOUS ROLE HIS AIM

Pathos as Well as Humor is Within the Range of George Hassell, who Regrets Musical Comedy Limitations

There once existed a tradition that to be an actor one must possess extraordinary versatility, one must have the ability to play all kinds of parts with equal success. Of late years, however, the demand for types has been so insistent that the old-fashioned player, who possessed all-around ability, has been dwelling in a complete, though comfortable, obscurity.

When a particularly adroit villain was needed, William B. Mack was the usual selection. When a political boss was demanded by Mr. Broadhurst or others, who dramatized our civic problems, George Fawcett was the first actor to

fers a semi-pathetic, semi-humorous role above all others.

"I'm waiting for an opportunity to show the New York critics that I'm something more than a buffoon," said the actor recently at the Forty-fourth Street Theater during a pause in his performance. "Don't think that I am unappreciative of their very kind remarks about my representation of Herr Torkel, but the general tone of their reviews was directed solely upon certain clowning abilities.

"Some day I hope to find a part that allows me to play in an equally humorous and pathetic vein. It is such a part that I love and it is in such a part that I gained a reputation in England. I suppose this desire to make audiences laugh and cry by turns is only natural, but once you have been able to accomplish such an effect in your hearers you want to continue doing so. Since my arrival in America eleven years ago, I've usually been identified with straight comedy or musical comedy roles."

Despite the amusing aspect of his "make-up" (he had on a tight-fitting cutaway suit which showed every curve of his expansive form), Mr. Hassell brought a note of pathos to his observation that his "acting days had stopped."

"I shall always look back to those days when I was a member of John Craig's stock company at the Castle Square Theater, Boston. I played all kinds of parts, but you'll be surprised when I tell you that I made my greatest success as the Drainman in 'The Servant in the House.' That information should startle a few people who seem to think that I possess only a sense of comedy. It is not generally known, either, that I have played such a role as Moriarity in 'Sherlock Holmes.' There is a part entirely lacking in humor. Moriarity is wholly a sinister, morbid individual and yet I represented the character with what I am pleased to think was the right appreciation of his morbidity and villainy."

"I should like to feel that 'The Girl from Brazil' is the last musical comedy in which I appear. I don't dislike musical comedy, mind you, but there is such little appreciation here of musical comedy characterization. It seems to be the sentiment in America that musical plays are made only to be forgotten over night. Most players familiar with the conditions realize that, and therefore, go to no great pains to lose their identity in their representations. I've had great fun in musical comedy, however. It permits me to re-enact certain primitive instincts. Of course, we all possess those instincts, only most of us are afraid to display them, and so we assume a hypocritical mask of dignity and superiority. After all, what greater satisfaction is there than that which occasionally accompanies a descent to the common or primitive?"

Mr. Hassell spoke of his long identification with the part of the Scarecrow in "The Wizard of Oz" and of how he made his first big Broadway hit in "The Rule of Three." Following the latter production he received offers on every hand to take leading parts.

"Last Summer," the actor went on, "I played in Edgar Smith's musical comedy, 'Hands Up' and last Winter, as you know, I appeared as Stephano in 'The Tempest' at the Century

Theater. So you see my range of authors is wide enough. I play the part of Torkel in wholly Shakespearean fashion," he added with considerable pride, though no one has given me the credit for hitting upon what I think a good idea. I try to speak and act as I imagine some of the Bard's characters would in similar situations. I play in a mock-heroic air which the

Elizabethans loved to use. I talk flourishingly of wassail, and speak my lines with that deep, half-serious, half-jesting tone of Shakespeare's people. The method seems to have proved successful.

"Methinks I hear me cue," he laughed by way of keeping in the mood, as he left to take his place on the stage.

Louis R. Reid.

PEOPLE IN THE LIMELIGHT

Fay Bainter, who is scoring a pronounced success in "Arms and the Girl," declares that she is one of the three girls born in Los Angeles some twenty years ago who has not gone into motion pictures. Instead, she graduated directly from the high school dramatic society in Los Angeles to a stock company playing in that city and rapidly became a coast favorite. William Harris, Jr., who recognized the charm, personality and genuine ability of the young actress, is responsible for her appearance on Broadway.

Mlle. Myriam-Deroxe, of the Theater Vaudeville of Paris, returned to France last Saturday after a visit of several weeks in New York. She has recently toured South America at the head of her own company.

Alfred Sutro, the English dramatist, has recently had a play published in London, under the title of "Freedom." The drama, which concerned woman suffrage, was finished just before the war broke out and was to have been produced by Granville Barker. A stage presentation of the play is now considered impossible by Mr. Sutro as the war has shown the position and character of women in new and greater lights.

Margaret Anglin achieves distinction anew in her play at the Empire. Her light comedy effects in William Somerset Maugham's comedy "Caroline" are evidently appreciated by well entertained audiences. Miss Anglin, as it happens, once was a pupil of the Empire Dramatic School, run in connection with the Empire Theater. She made the stride from a pupil to star some years ago and it is fitting that she should star in the place where she put her foot on the first round of the ladder to fame. She early attracted the notice of Charles Frohman. Her first venture was in "Shenandoah." Since then she has starred in many modern and Shakespearean productions.

Otis Skinner has scored another success as the big-hearted, romantic Italian hurdy-gurdy man, who is the hero of "Mister Antonio," the new Booth Tarkington comedy now on view at the Lyceum Theater. Mr. Tarkington is an adept in the art of playwriting and he has projected the picturesque, colorful figure of this modern Samaritan against the drab background of small-town bigotry and human ingratitude. He has told an entertaining story and has drawn for Mr. Skinner a character that is apt to stand that popular star in as good stead.

Mary Nash, continuing her steady progress upward, has reached the place where she is featured. As leading woman in William A. Brady's production, "The Man Who Came Back," she finds her name appearing with all mentions of the play. And it is pleasant to record that she deserves the credit she gets in this drama. Her acting as Marcelle, the cabaret singer, is by far the best that she has done.

W. J. Lawrence, well known as a theatrical historian, the author of several books and acknowledged to be a leading authority on the old Irish stage, has given up his home in England and moved to the United States with the intention of remaining here permanently. A number of years ago Mr. Lawrence contributed several interesting articles to this publication.

A cablegram from London announces that Ray Cox, the American comedienne, is appearing as the principal funmaker in "With Flags Flying," the new revue at the Hippodrome, which was staged by William J. Wilson, an American director. The press accorded Miss Cox wide praise for her comedy work. Besides playing the leading part, Miss Cox introduced her horseback riding vaudeville act, seen recently at the Palace Theater.



GEORGE MACFARLANE AND SEXTETTE IN "MISS SPRINGTIME."
The Musical Hit of the Season at the New Amsterdam.

WMS. N. Y.

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THE FIRST COUNTRY THEATER

THE first Little Country Theater in the Far West was opened in Fargo, North Dakota. The date is not at hand, but this is not essential in this connection. What led up to such a house is of interest. The people wanted some place where they could meet, enjoy themselves and become acquainted, and form a basis for a community of interest in the best sense of that abused term.

Fargo and its vicinity lived the simple life, and when the question came up about a playhouse the citizens agreed that it should be in accord with their every day manner of living—that the plays should be clean. The house of itself was of little concern. It was not to be a place for the display of fashion, for at the time all fashions in the Dakotas were alike. A chapel which had had its day was procured. The stage was not decorated, and no attempt was made to dazzle the eye with painted walls. The stage itself had no trappings. The play was to speak for itself.

Thus the drama was used as a sociological force to enable the people to get together, or, as a writer in the *American Review of Reviews* puts it, "to enable the citizens to find themselves, to find out the hidden forces of nature itself," or, as the same writer concludes, "to make it (the drama) an instrument for the enlightenment and enjoyment of the masses."

There is something in the idea from which this first Little Country Theater was developed that should govern the erection and management of playhouses in the big cities.

FABYAN'S ACADEMY IN MEMORY OF BACON

GEORGE FABYAN of Chicago, Geneva Lake—just over the border, used as suburb of Porkopolis—and some other environs of Chicago—is again at large.

Fabyan, as some may remember, is the Doc Cook of Sir Francis Bacon, who is the "real Shakespeare." Not long ago Fabyan filed an injunction against a producer who had advertised a Shakespearean pageant in connection with the tercentenary. A learned judge of Chicago granted the writ, although he reversed himself later in his decision which gave Fabyan a send-off, for on the first decision Fabyan considered that the case against Shakespeare was settled forever. After the jurist had turned back, Fabyan for a brief spell submerged himself, or retired to commune with kindred spirits. And now he has escaped.

Behold him as founder of the American Academy of Baconian Literature. The Academy is to be "a literary clearing house for the promulgation of the results of research in the general field of Baconian literature." The sentence trimmed with quotation marks is verbatim from the circular spread broadcast by the Fabyan institution.

One sample is sufficient to show what sort of notions are running loose in the Academy. It reflects upon Queen Elizabeth, but her Majesty was used to that sort of thing when she was Queening it. If you never knew she had a son, Fabyan puts you right. The offspring was Frank Bacon. His pa was the Earl of Leicester, and if you want to know about the shady side of the Earl read Sir Walter Scott's "Kenilworth."

The Fabyan Academy did not know, maybe, that the same sort of incident figures in a romance by a Mrs. Gallup, who was a dealer in ciphers. But what's an incident, especially a coincident, to the Fabyan Academy?

The reason why the youngster was called Frank Bacon was that when

Queen Bess was "accouched," Lady Anne Bacon was among those in waiting. Lady Anne's first born was lifeless, and she took the Queen Bess issue for her own and it grew up as a Bacon, becoming Sir Francis Bacon. And this is the Bacon who has shoved Shakespeare from the pedestal, George Fabyan and his school being the shovels.

For particulars, diagrams, etc., in proof of all, apply to the Baconian offices, Geneva Lake, Wis., or George Fabyan in person. Do you ask what this has to do in proving that Bacon wrote the Shakespeare plays? See Fabyan. Do you ask if this doesn't smirch the escutcheon of Bacon? We don't know. Call up Fabyan.

HEARD ON THE RIALTO

Press agent reading the headlines of war news: "Roumanians Lose Pass to Hungary."

Manager, looking over the count of the house: "Good enough. That means more money in the box-office."

George M. Cohan was observed taking notes at a performance of "The Intruder" last Friday night with a view, undoubtedly, of writing a burlesque of the play for the New Cohan Revue.

Edward Knoblauch, author of "Kismet," "My Lady's Dress" and "Paganini," who recently became a naturalized British subject, has just had his name Anglicized. Henceforth he will be known as Edward Knoblock.

To demonstrate their versatility seems to be a popular pastime among the playwrights this season. We find Cyril Harcourt, heretofore identified with light comedies, as the author of "The Intruder," a melodrama of French life; Otto Hauerbach, known as a librettist and farce writer, as responsible for "The Silent Witness," a melodrama in which a boy is tried for murder; George Broadhurst, who gave up farce writing several years ago to devote his attention to sex and political problems, returning to his old field in "Fast and Grow Fat," and Harriet Ford and Harvey O'Higgins, heretofore associated with plays of melodramatic interest such as "The Dummy" and "Polygamy," as the collaborators of "Mr. Lazarus," the comedy in which Henry E. Dixey is appearing.

Monsieur Lucien Bonheur, director of the Theater Francaise, and Herr Adolph Philipp, of the erstwhile Adolph Philipp Theater, were seen lunching together last week at the Astor. Curious coincidence you might think. Yet each gentleman will tell you, if questioned, that art knows no nationality. Not once, so it is said by the watchful waiters, did the clouds of national prejudice mar the peaceful atmosphere of the grill. Monsieur Bonheur and Herr Philipp discussed the possibility of adapting the latter's musical play, "Alma, Wo Wohnst Du?" for the use of the Theater Francaise.

Further down the street, at the Casino Theater, one can observe a nightly demonstration of international amity by two of the leading players in "Flora Bella." At the finale of the second act Lawrence Grossmith, Englishman, and Adolf Link, German, are seen to clasp hands firmly in acknowledging the applause of the audience.

We have heard a good deal during the past two seasons of the hosts of English actors represented on the American stage. Each in-coming steamer was reported as having brought a new and imposing list. Wide publicity was given the cry of certain parts of the Rialto that the American players were to be crowded off the stage by their English contemporaries. It was even said that bulletins had been posted in certain players' clubs suggesting that the English actors were more necessary to their king and country than to the American stage.

Nothing, however, has been mentioned here of the American invasion of the English stage. True, it has at no time reached the extensive proportions of the English advance but it has been steadily progressive. In the list of the more important American players now achieving success in London productions are Jose Collins, who is one of the principals in "The Happy Day;" Doris Keane, who has passed her 300th performance as the temperamental Cavalini in "Romance;" Renee Kelly, who is winning favor in "Daddy Long-Legs;" Robert Emmett Keane, who has succeeded Raymond Hitchcock in the stellar role of "Mr. Manhattan;" Lee Colmer, who is duplicating his New York hit as Pasinsky in "Potash and Perlmutter in Society;" Clarice Mayne, a leading member of "This and That;" Ethel Levey, the bright particular star in "Look Who's Here;" Shirley Kellogg, who heads a long list of principals in "Razzle-Dazzle;" Madge Lessing, who is appearing in "The Girl From Ciro's" and Teddie Gerard, the erstwhile partner of Harry Pilcer, who is adorning the cast of "Bric-a-Brac."

The term "fiasco" for failure is believed to have originated in the remark of an old Italian actor. He had in the course of a play to deliver a somewhat lengthy monologue, in which he invariably scored a great success. It was his habit to always hold some object or other in his hand, changing the article every time he appeared, and never using the same thing twice. One evening, seeing a wine bottle (called in Italian fiasco), he seized it, and proceeded on the stage to pronounce his soliloquy. Whether it was that on that occasion the audience was extraordinarily difficult to please, or whether it was that the actor was not up to his usual form, the fact remains that for once he did not obtain his customary applause and "bis," from which time the phrase "fare fiasco" has become general in the Italian language.

The Italian actor, however, was not the only one who made a "fiasco" by handling a bottle.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"HIS MAJESTY, BUNKER BEAN," AMUSING

Farce Comedy in Four Acts by Lee Wilson Dodd. From the Novel by Harry Leon Wilson. Produced by Joseph Brooks at the Astor Theater, Oct. 2.

Pops	Charles Abbe
Bulger	Jack Devereaux
Larabee	Horace Mitchell
The Flapper	Florence Shirley
Mason	John Hogan
Bunker Bean	Taylor Holmes
The Waster	Harry C. Power
Mops	Arthur Derby
The Big Sister	Clara Louise Moses
Grandma	Lillian Lawrence
The Countess	Grace Peters
Balthazar	Walter Sherwin
The Soft-voiced Pitcher	Robert Kelly
The Lissie Boy	Belford Forrest
The Very Young Minister	John Hogan

Lee Wilson Dodd has fashioned an amusing farce from Harry Leon Wilson's story, "His Majesty, Bunker Bean"—a farce which, while it is fantastically absurd and occasionally meaningless to the point of tedium, introduces several unique characters, one or two surprising climaxes, unconventionality of treatment in its minor situations and dialogue as fresh and sparkling as it is indisputably American. Aided by a number of clever characterizations, it gives every promise of entertaining indefinitely that portion of the public which takes its Harry Leon Wilson seriously.

Unfamiliarity with Mr. Wilson's story makes us unable to judge with what fidelity the adaptation has been made. There is every indication, however, that the majority of eccentric characters, as well as the best of those ultra-slang expressions for which the author is famous, have been incorporated into the play.

The farce is mostly concerned with the transformation of Bunker Bean, from a shy, meek, superstitious stenographer into a self-confident, resourceful business man. A laughable office scene opens the play, in which "Pops" (Wilsonese for the head of the stock brokerage firm) is dictating with comic irascibility to the quiet and efficient Bean. He takes all kinds of verbal punishment. Fact. Does it please the old man? Well, ra-ther. He makes it easy for him to get acquainted with his daughter, heralded by the office force as the Flapper. We follow Bean into the adventurous realms of love and psychic research, for he is a devout worshiper of the theory of reincarnation. A band of swindlers lead him to think that his first incarnation was that of an Egyptian king and we see him paying over his small inheritance—"nothing is of less consequence"—for what he believes a petrified form of himself. The end finds him disheartened over the exposure of the fake. But doesn't he find comfort in the love of the Flapper and the sudden realization of great riches? Well, ask him, ask him!

Taylor Holmes gave an excellent performance of the title role, playing with his usual ease and assurance and taking care to give the unique Bean the shading so necessary to the development of the character. Charles Abbe acted the part of "Pops" with amusing sententiousness, winning a substantial success. Florence Shirley was the Flapper of our imagination—the personification of the "I should worry" philosophy of life. Jack Devereaux was a flippant Bulger. Lillian Lawrence was the sophisticated Grandma. Robert Kelly a warm-hearted athlete and Walter Sherwin a particularly suave and sinister swindler.

MELODRAMMA OF OBVIOUS SORT IN "BACKFIRE"

Play in Four Acts, Written by Stuart Fox and Produced by Walter N. Lawrence at the Thirty-ninth Street Theater, Oct. 2.

Hiram Page	Frederick Truesdell
Lydia Page	Mary Boland
Marjory Page	Adrienne Bonnell
Mathew Garth	Ogden Crane
Herbert Garth	Henry Gell
Sally Garth	Alleen Poe
Silas Donaldson	Walter Horton
Bob Padgett	Roy Bryant
Frederick Harvey	William Bonelli
Doctor Maynard	Fred W. Peters

When theaters are in demand for plays with a meaning and a purpose that justifies their existence, it is rather too bad to find a favorite playhouse given over to a production of the caliber of Stuart Fox's "Backfire." There is no objection to melodrama if it is a creditable example of its type, if it thrills and interests and entertains; but these four acts are so deficient in all of these respects, so nearly pointless in their final impression, that they are difficult to justify even under the broad category of melodrama. Only the most credulous and unanalytical of audiences will take "Backfire" seriously, whereas, sad to relate, an ordinarily sophisticated spectator will find more cause for laughter than for sympathetic thrills.

The ingredients chosen by the playwright are so familiar and the mechanics of his construction are so obvious that such able players as Mary Boland and Frederick Truesdell are seriously handicapped in efforts to give the characters a semblance of life. Without any disrespect for the screen, it may be surmised that a story of this description would be far more effective in photoplay form where the director could introduce a spectacular factory fire as the last result of criminal negligence.

In the first act one manufacturer of cottongoods uses unfair methods to ruin his rival and then attributes the downfall to contributory negligence. A year later the ruined manufacturer has become a very humble night watchman, living with his two devoted daughters. The younger of the two girls is killed, when an elevator falls, and again there is talk of contributory negligence, for, knowing the elevator to have been condemned as unsafe, the bereaved family is asked to believe that the girl should not have used it.

Now the real brains and spirit of the Page household is the elder daughter, Lydia. Quietly, but none the less certainly, she sets out to ruin the prosperous Garth and bring shame on his son and his daughter, all in a manner that will give her the satisfaction of accusing them of contributory negligence. The antiquated factory buildings are burned by the owner, who does not know that the insurance has lapsed; the son is in danger of jail for issuing a worthless check and the daughter experiences the perils of a villainous companion in a private dining room; but she is content to spare the children and make the father

pay for his misdeeds. Whatever could be done for the character of Lydia, Miss Boland does, whereas Mr. Truesdell is excellent as the unfortunate business man, otherwise the acting does not call for special comment.

"THE INTRUDER" IS WELL CONSTRUCTED MELODRAMA

Play in Three Acts, Written by Cyril Harcourt, Staged by Sam Forrest and Produced by Cohan and Harris at the Cohan and Harris Theater, Sept. 26.

Pauline Levardier	Olive Tell
George Guerard	Vernon Steel
René Levardier	Frank Kemble Cooper
Baptiste	Lawrence White
The Stranger	H. Cooper Cliffe
Commissaire of Police	Frederick Kamelton

The name of Cyril Harcourt on the programme of the Cohan and Harris Theater, reviving pleasant memories of the delicately pointed comedy in "A Pair of Silk Stockings," gives an audience no reason to anticipate the character of entertainment offered in "The Intruder," an adroitly constructed melodrama of the Sardou school utilizing a robbery and the eternal triangle as the basis for the plot. Mr. Harcourt's latest work reveals his cleverness as a builder of suspense-creating situations that undeniably arrest attention, but it is too artificial and superficial to amount to much as a contribution to stage literature.

After the opening scene in the first act, establishing the triangular relationship—a middle-aged magistrate, his beautiful young wife and her lover, who is not over cautious about revealing his devotion—the stage is darkened for a moment, the time advances to five o'clock the following morning and an improbable, though theatrically effective situation is introduced. Just as Pauline is about to bid her lover farewell, a thief enters the room intent upon appropriating the 200,000 francs secreted in the library desk. Hiding behind curtains he overhears the compromising love passages, and when the pair have separated walks off with the bank notes. The magistrate learns of the robbery from his wife and also finds evidence of the liaison carried on during his absence.

Here is ample ground for an expert playwright to build upon—the recovery of the bank notes, the attitude of the wronged husband and the plight of the guilty lovers when the thief threatens them with exposure—and Mr. Harcourt has missed no points in giving the play melodramatic force.

Most of the dialogue is written in rather too flowery English and the discussion in the last act, relative to the duty of a wife to her husband, terminating with the man's conclusion that he committed the greatest wrong in marrying a woman much younger than himself, is profitless, though very well handled by Frank Kemble Cooper, Olive Tell and Vernon Steel. In fact, the acting is entirely satisfactory at all times. It will be a cold audience, indeed, that resists the beauty and appeal of Miss Tell, whereas there is distinction in Mr. Cooper's playing of the husband and some fervor in Mr. Steel's presentation of the lover. During the short time he is on the stage, H. Cooper Cliffe dominates the performance by his acting of the suave thief, the most individual character in the play.

WASHINGTON SQUARE PLAYERS IN NEW BILL

"The Sugar House," by Alice Brown; "Lovers' Luck," by Georges de Porto-Riche; "A Merry Death," by Nicholas Evreinov; "Sisters of Susanna," by Philip Moeller. Produced at the Comedy Theater, Oct. 2.

Sue Berry	"THE SUGAR HOUSE"	Gwladys Wynne
Mary Masters		Marjorie Vonnegut
Dan Masters		Arthur E. Hohl
Grandmother Berry		Miriam Kiper
Francisco Darsoches	"LOVERS' LUCK"	
Marcel Darsoches		Gwladys Wynne
Madeleine Guerin		Jose Ruben
Pierre Guerin		Helen Westley
Pierrot	"A MERRY DEATH"	Arthur E. Hohl
Harlequin		Philip Tonge
The Doctor		Edward Balzer
Columbine		Erakine Sanford
Death		Florence Enright
Job	"SISTERS OF SUSANNA"	Helen Westley
Samson		Erakine Sanford
Chew		Arthur E. Hohl
Myrah		Snelling Hall
Zillah, Samson's wife		Helen Westley
		Mark Coates

The Washington Square Players opened their season Oct. 2 at the Comedy Theater with four plays of different nationalities and times. All the plays were interesting in theme, well staged and well played. "The Sugar House" by Alice Brown dealt with New England life from the standpoint of sex morality. It opened with a wife raging at the woman she suspects of having stolen her husband's affections. The little sugar house made an interesting setting for the scene. There was a strong climax in which the wife saved her husband and his charmer from a mob. Gwladys Wynne as the charmer, Arthur E. Hohl as the husband and Marjorie Vonnegut as the wife played the leading roles with much expression and with due sense of character.

A French comedy by Georges de Porto-Riche, entitled "Lovers' Luck," contained very witty lines and some amusing complications. It is the tale of a philandering husband and his unsuspecting wife. The roles were well cast and the light touch of the piece was well retained. Miss Wynne appeared again, this time as the suffering wife, and made a very pleasing picture of wistful innocence.

"A Merry Death," from the Russian of Nicholas Evreinov, had the conventional figures of puppets with unconventional dialogue full of Russian thought and radicalism. There were some digs at Autocracy and the idea of a short life and a merry one. Edward Balzer made the part of Harlequin stand out in quite a human way. Florence Enright was the charming Columbine. Pierrot had a great deal to say and some of it was quite caustic.

"Sisters of Susanna," a farce by Philip Moeller, was sociology and reform ridiculed in ancient biblical form. The scene of the production was supposed to be in the times described in the Apocrypha. Great credit should be given for the costuming and staging of the play.

PALACE BILL PLEASES

"The Evolution of Life" and a Roman Ballet Possess Artistic Qualities

A poetic fantasy called "The Evolution of Life," and a historical Roman ballet were the most ambitious contributions to the programme at the Palace Theater last week. The story of the playlet was in the style of the famous quotation of the seven ages of man. In this case it traced the cycle of a woman's life. Hermine Shone played the principal role, and was convincing in her portrayal of the school girl, fair graduate, debutante, bride, and young mother. A touch of fantasy was added by Lewis Calhoun and Thomas V. Morrison, who represented Poetry and Reality, respectively. Glen Anders was acceptable as the lover. "The Evolution of Life" is produced by Ralph Dunber, Inc. The authors of the book are Harold Clark and Emmet de Vey. Hamilton Coleman is the stage director.

Marion Morgan's Art Dancers showed some classic dancing at its best in their rendition of the Roman ballet, displaying the way the victor of the games is greeted by the maidens on his return. Then comes his destruction, when he is discovered in the midst of the sacred rites of the vestal virgins. Particularly thrilling are the dances of Taisey Darling and Josephine McLean. The costumes of rich purple, blue and crimson add beauty to the scene, which is well staged.

Other features of the programme were the Pathé's Current News Pictorial, Louis Stone in some topsy-turvy dancing; Gole, Harris and Moray in song and dance; J. C. Nugent and Julie York in a brief comedy, "The Square"; the Farber Girls in a dancing and talking act; Thomas Dugan and Raymond Babette in "They Auto Know Letter"; Jack Wilson, assisted by Frank Hurst and Lillian Boardman, in a comic impromptu piece; and a series of art poses.

"THE YELLOW JACKET" AGAIN

Ten matinee performances will be given of "The Yellow Jacket" at the Cort Theater, beginning November 9th. In order not to conflict with the regular matinees of "Upstairs and Down," "The Yellow Jacket" will be given Mondays, Tuesdays, Thursdays and Fridays. This play was produced originally at the Fulton Theater, Nov. 4, 1912. The production will be rehearsed and staged by Mr. Bearimo. The producers are Mr. and Mrs. Coburn.

WILL MANAGE BERNHARDT TOUR

George H. Murray announces his retirement as New York representative of the Morgan Lithograph Company, after a period of five years in that capacity, and returns to theatrical activity, the field he deserted to form the Morgan connection. Mr. Murray's re-entrance to theatrical affairs will be as general business-manager for Sarah Bernhardt's final visit to America, which will begin Oct. 9, and will include the principal cities of the United States and Canada, under the direction of William F. Connor. This will mark Mr. Murray's fourth tour in the interest of the Divine Sarah.

ISADORA DUNCAN RETURNS

Isadora Duncan, the classic dancer, arrived in New York September 27th on the steamship *Vestris* of the Lamport & Holt Line, after a three months' tour of South America. She was enthusiastic over the reception she had received from the people of Montevideo, the capital of Uruguay. Another passenger on the same steamer was Giovanni Martinelli, the Italian tenor. He has been singing in concerts in Buenos Aires and Montevideo. Before joining the Metropolitan Opera Company, he will make a short concert tour.

THEATER OF GRAND GUIGNOL TYPE

A theater after the style of the Grand Guignol of Paris will be opened Jan. 1 in an old stable in Thirty-fourth Street, between Second and Third Avenues. It will have a seating capacity of 299. To add to the atmosphere, the original dinginess of the building will be retained. The approach will be through a dark passageway and the seats will be rough benches. Carrie V. King, an American author, is on her way to New York from France with playlets of the Montmartre institution for the new house.

"THE GUILTY MAN" AT STANDARD

Ruth Helen Davis and Charles Klein's melodrama, "The Guilty Man," is being played at the Standard Theater this week. The cast includes Irene Fenwick, Lowell Sherman, Emily Ann Wellman, Gareth Hughes, Pinna Nesbit, Sam Edwards, and William Devereux.

AT BRONX OPERA HOUSE

"Justice," by John Galsworthy, which was one of last season's most notable dramatic productions, was seen at the Bronx Opera House the week of September 25-30. John Barrymore gave a vivid performance in the part of the unfortunate William Falder. O. P. Heggie was admirable as the goodhearted head clerk, Bertha Mann, who succeeds Cathleen Nesbit in the only female role, was satisfactory, and Whitford Kane, who played the prosecuting attorney in the London production, was seen for the first time in that part in America. The remaining cast was excellent.

REVIEWS OF NEW ATTRACTIONS

"HUSH" SATIRIZES YOUTHFUL RADICALS

Comedy in Three Party by Violet Pearn, Produced by Winthrop Ames at the Little Theater, Oct. 3.

Mr. Gravelle	Eric Blind
Miss Greville	Winifred Fraser
Jim Gravelle	Robert Rendel
The Porter	Robert Entwistle
Julie Laxton	Cathleen Nesbit
Huntley Driffield	Edward Douglas
Miss Cording	Louise Emery
Mrs. Allison	Katharine Brook
Miss Allison	Cecilia Radcliffe
Lizzie	Augusta Haviland
Rev. James Allison	Ocell Yapp
Keith Allison	Estelle Fletcher
Lucilla	Estelle Winwood

If "Hush" belongs anywhere in New York, the Little Theater, with its intimate atmosphere, suggesting a private playhouse for an assemblage of invited guests, is the place. Violet Pearn's satirical comedy is so naive, so distinctly feminine and in some respects so unaffectedly amateurish that its presentation before a sensation-loving Broadway audience would be unthinkable. Mr. Ames invites another class of patronage, however, and there is a very fair chance that the Little Theater clientele will receive Miss Pearn's work in a sympathetic spirit.

"Hush" is a play within a play, its purpose being to ridicule prudery and undue reticence about the facts of life, especially in their relation to the propagation of the race. Such is the author's main theme, but there is another purpose in the championing of age grown wise through experience, against the assertiveness of aggressive youth that regards each advanced idea as exclusively its own, and goes to extremes with a conscious pride in being heroic Julie Laxton, calling herself "a daughter of revelation," considers it her duty to shock conservatives, even to the extent of wearing breeches instead of skirts for a few hours every day. Part one, called "before the play," shows Julia's unsuccessful efforts to startle the supposedly conservative parents of her favored admirer.

The play attended by the youth's parents, is staged at an English rectory to which the son of the rector brings a radiantly happy and frank young bride, who talks unreservedly of her joy in anticipating motherhood. She cannot understand why children are not to be mentioned until after they are born, therefore the inmates of the rectory hold up their hands in horror. In the next act, after the birth of the child, the mother experiences the reticence that the members of the Mother's Union expected at an earlier date. She hides the baby from curious eyes and her secretiveness, termed unnatural, leads to gossip about the real identity of the father. In a scene that gives the play its nearest approach to true comedy, the mother quiets the tongues of the gossips by disclosing a mole on the infant's body, unmistakably inherited from the father, whose shirt is thrown open in full view of the members of the Mother's Union. In part three, "After the play," "the daughter of revelation" surrenders to the man she loves like any normal girl.

The scenes are admirably staged and acted with the necessary refinement of tone. Estelle Winwood portrays the misunderstood young wife with delightful sincerity, whereas Cathleen Nesbit, Eric Blind, Winifred Fraser and Robert Rendel are among those who contribute excellent performances. The dialogue is smooth and some of the lines are cleverly turned.

ROMANCE PREDOMINATES IN "ARMS AND THE GIRL"

Comedy in Three Acts by Grant Stewart and Robert Baker, Produced by William Harris, Jr., at the Fulton Theater, Sept. 27.

Madame Coonen	Marie Hassell
Tolnetta	Ethel Intropidi
Burromaster	Paul Cazeneuve
Ola Karnovitch	Suzanne Jackson
Ruth Sherwood	Fay Bainter
Wilfred Ferrers	Cyril Scott
Lieut. Von Elbe	J. Malcolm Dunn
General Klaus	Henry Vogel
Captain Schultz	John Downer
Jack Martin	Francis Byrde

Happenings in Belgium at the time of the German invasion are unlikely material for romance and comedy, but Grant Stewart and Robert Baker, co-authors of "Arms and the Girl," passed by the tragedy and the suffering and imagined a decidedly pleasant little romance as an outcome of the German occupancy of Beauvre. Their story is bright, youthfully romantic and filled with the sentiment—or sentimentality, if you prefer—that always finds ready appreciation in the theater. It should be noted that there is nothing in the portrayal of German soldiers, or in the tone of the production, to give offense, wherever the sympathies of the spectator may lie.

But without denying the authors the credit due them for having written a very entertaining comedy, the effectiveness of many of the scenes is largely due to the acting of an exceptionally well chosen cast, of which Fay Bainter is the most conspicuous member. Playing Ruth Sherwood, a young woman engaged to one man and hastily married to another to prevent his being shot as a spy, she created a notably favorable impression on her first New York appearance in an important role. Evidently she has profited by a thorough training in stock, her manner is easy and her personality most engaging.

Cyril Scott always may be relied upon to give a nicely shaded portrayal of a character such as that of Wilfred Ferrers, a confirmed bachelor, who changes his mind when the right girl comes along. Then in the roles of German officers, convincing performances are given by Henry Vogel and John Downer, whereas Marie Hassell, Ethel Intropidi and Paul Cazeneuve are well in the atmosphere. As the story runs, Ruth and Wilfred Ferrers meet at an inn occupied by German soldiers. Ferrers is about to be executed when Ruth comes to his rescue by naming him as her fiance, whereupon the German general insists upon an immediate marriage. When the real fiance arrives he is passed off as a chauffeur. Presently he reveals his true nature, which is anything but admirable and Ruth and Ferrers, who have fallen in love with each other, forego the contemplated divorce. The best laugh of the evening comes with the general's casual reference to reaching Paris in a week.

CHERRY IN SHAW PLAY

Faversham Will Act the Bishop in American Presentation of "Getting Married"

Charles Cherry has been engaged by William Faversham to play the part of Hotchkins in George Bernard Shaw's comedy "Getting Married," the first American presentation of which will shortly be given in this city. It was originally announced that Mr. Faversham would play this role himself, but at the request of Mr. Shaw he finally decided to enact the character of the Bishop which was impersonated in London by Henry Ainley when "Getting Married" was originally presented there.

"THE KEYS OF THE WORLD"

An early production of Anton Nichekoff's "The Keys of the World," is contemplated by a prominent New York manager. The adaptation has been made by Harry Osborne, of Chicago. This play was scheduled for production in Petrograd just before the war, and will be the first of Nichekoff's works to reach the American stage.

BROOKLYN'S LARGEST THEATER

What will be the largest theater in Brooklyn will be erected at the corner of Atlantic and Bedford Avenues. The land for the big amusement building consists of forty-five lots belonging to the Townsend Wandell estate, which have been sold to the Palber Realty Company, Paul H. Palber, president. The deal involves half a million dollars. It was negotiated by J. Edgar Leascraft and Company.

OPENING OF IRVING PLACE

An operetta, "Wie Einst Im Mai," was the opening production at the Irving Place Theater on Sept. 26. The music is by Walter Kollo and Willy Bredschneider, and the libretto by Rudolf Bernauer and Rudolf Schanzer. An English adaptation will be given later in the season by Charles Dillingham, with Joseph Santley as the featured player.

PLAYS CHANGE HOUSES

Richard Walton Tully's "The Flame" will be transferred from the Lyric to the Forty-fourth Street Theater on Monday night, Oct. 9, to make room for the Fox film spectacle, "The Daughter of the Gods." "The Girl From Brazil," now running at the Forty-fourth Street, will move across the street to the Shubert where it will remain until after the holidays. Henry E. Dixie will terminate his New York engagement in "Mr. Lazarus" on next Saturday night, Oct. 7, in order to begin an extended touring season. "Very Good Eddie," which has been playing at the Thirty-ninth Street, was transferred to the Princess last Monday night in order to make room for Walter N. Lawrence's production of the melodrama, "Backfire."

NEW PLAY FOR MOROSCO

"Amarilla of Clothes-Line Alley," a dramatization of Belle K. Manlaf's story of the same name, has been accepted for production by Oliver Morosco. It will be presented in San Francisco early in the new year. The author is at work on another novel at her home in Lansing, Mich.

GERMAN PLAYERS OPEN

Ludwig Fulda's comedy, "Das Exempel" ("The Example") was produced Sept. 28, at the Bandbox Theater as the first offering of the new managers, Rudolf Christians and Hans Bartsch. The subject of the play was free love from a humorous standpoint. Two of the leading players were Grete Felsing and Bruno Schiegl. It is planned to present intimate drama at this theater.

"RED DARKNESS" AT PEOPLE'S

"Tenebre Rosse," ("Red Darkness"), a drama by Arturo Giovannitti, will be produced Oct. 10, in the People's Theater, 201 Bowery. The play is said to be daring in subject and technique. Mimi Aguilera, the Sicilian actress, will help in the production of the play.

SEASON OF OPERA

Announcement was made on Sept. 28 that arrangements had been completed for a season of opera to be given next winter in Cleveland, Pittsburgh, Detroit and Cincinnati. The season will open in Cleveland on Nov. 27. Mrs. Stetson Butler, of Cleveland, will be the general director. There will be 263 people in the company, including 75 musicians.

HAMMERSTEIN FIGHTS CLAIMS

Oscar Hammerstein appeared in a hearing before Stanley W. Dexter, referee, at 71 Broadway, on Sept. 28, to fight for his discharge from bankruptcy. The application is opposed by Worcester, Williams & Co., of 80 Broad Street, representing creditors whose claims amount to \$70,000. The transactions about which the impreario was questioned involved \$5,000,000. The examination will be continued Oct. 6.

MAUDE ADAMS'S SEASON

Maude Adams will start rehearsals for her new season in a fortnight. She opens in "The Little Minister," with Dallas Anderson as Gavin Dishart, the part he played with her last year.

ACTORS IN MASS MEETING

Civic Problems in Relation to the Player Will Be Discussed

The Actors' Equity Association will hold a monster mass meeting in the ballroom of the Hotel Astor on Oct. 6, at 8 o'clock, for the purpose of stimulating interest among the theatrical profession in civic and political affairs of the nation and State. It is estimated that over 1,500 actors of voting age will attend the meeting. In the regular weekly report of the association, printed in another column of *THE MIRROR*, an invitation is extended to all actors, whether members of the society or not.

Among the speakers will be Mr. James Lees Laidlaw, whose subject will be "The Woman's Hour Has Struck"; Augustus Thomas, who will talk upon "The Actor and Citizenship"; Francis Wilson, who will set forth some of the political issues affecting the actor, and several notable figures in public life.

One of the objects of the meeting is to organize a united opposition to the re-election of Governor Whitman. The actors feel that they have a legitimate grievance against the Governor for his indifferent treatment of them in relation to the Walker Agency bill—the only existing New York statute that concerns the employment of actors. Leading members of the Actors' Equity Association declare that the bill became a law without an opportunity being given them to present their argument against its passage.

"One thing is certain," says the Equity report, "the man who is conniving in every way toward a re-election would not so treat any body of men and women that were known to exercise the rights of suffrage."

SIR HERBERT TREE ARRIVES

Sir Herbert Beerbohm Tree and his daughter, Iris Tree, arrived here Oct. 1 from Liverpool on board the *Philadelphia*. The star will supervise the final rehearsals of Shakespeare's "Henry VIII," which opens at Boston on Oct. 16. Sir Herbert's company will consist of one hundred players. Others who arrived on the same steamer were Elsie Mackay, leading woman for the Tree production; Elvira Amazar, soprano, and Georges Baklanoff, harpist, both of the Boston Grand Opera company; and Cynthia Ferot, an American dancer.

BROWN ENGAGES HAL OLVER

Chamberlain Brown has engaged Hal Olver to take charge of the publicity department of the Chamberlain Brown, Inc., Agency. Mr. Brown has decided to elaborate on his present system of personal press and publicity service, and arranged with Mr. Olver, who has been running a publicity bureau of his own.

Mr. Olver at once closed his offices and moved over to the Fitzgerald Building bag and baggage; he will have complete charge of all press work that will be sent out from the Brown Agency.

THE GREATER LAW

A playlet of heart interest and action, "The Greater Law," was produced Sept. 28 at the Marlowe, Chicago. It was presented by Benjamin Scovell, who is the author and one of the players in the production. Others in the cast are Raymond Poore, Mildred Thomas, and Elizabeth Hess.

BIDE DUDLEY MARRIED

Bide Dudley, editor of the "About Plays and Players" column in the *Evening World*, was married Sept. 21. His bride is Miss Taney Keplinger, daughter of C. T. Keplinger, a cotton broker, living at Seventy-fourth Street and Central Park West.

THE MUSIC MASTER REVIVED

David Warfield played his first engagement of the season at the Playhouse, Wilmington, Del., Sept. 29, appearing in a revival of Charles Klein's drama, "The Music Master." This week the play will be presented in Baltimore and on Oct. 9 at the Knickerbocker, New York.

MILLER, NOT MUTTER

His name is W. Olathe Miller, the comedian well known on the stage, and not Olanthe Mutter, as the type made it in last week's issue of *THE MIRROR*. Mr. Miller recently played in Hamilton, Canada, for two seasons.

Nancy Boyer has changed the title of her play, "The Little Lady from Lonesome Town," to "The Woman Who Paid," and is getting out a full line of pictorial printing. The new title goes into effect in Richmond, Va., where the company plays week of Oct. 16.

IS THIS A RECORD?

Mr. B. F. Messervey, of Seattle, Wash., was appointed *MIRROR* correspondent in this city Oct. 1, 1906. His first report was printed in the *MIRROR* Oct. 27, and from that time to the present he has never failed. In 1907 he predicted for Laurette Taylor the place she now occupies. She appeared in Seattle in the year stated. In the same year Emma Bunting appeared in Seattle, and Mr. Messervey foreshadowed the success she has since attained.

"LE POILU" AT THE GARRICK

Bonheur and Shuberts to Direct Theatre Francais for Preliminary Season in Parisian War Play

The Garrick Theater in West Thirty-fifth street has been leased by the Shuberts for a preliminary season of the Theatre Francais company before the opening of the new French theater in West Forty-fifth street. Lucien Bonheur, director of the Theatre Francais, in conjunction with the Shuberts, will open the Garrick season next Monday night, Oct. 9, with the production of "Le Poilu," a Parisian war play, by Veber and Hennequin, with music by Jacquot.

"Poilu" is a nickname which the French have given their soldiers. It means the "hairy one," as indicating the tendency of the soldiers to wear long beards.

The opening of the new Theatre Fran-

cais will take place on Nov. 11. Many of the artists of last season's engagement at the Berkeley Lyceum have been retained for the new year, including Mlle. Grouse, Paul Joffre and others from the leading Parisian theaters.

The repertoire will embrace several plays by well known French authors. In the list are Henri Lavedan's "Catherine," "Le Lys," by Pierre Wolff and Gaston Leroux; "Miquelette et Sa Mere," by DeFiers and Callavet; "La Rampe," by Baron De Rothchild; "Cesar Birotteau," by Emil Fabre; Racine's "Andromaque"; "Hernani" by Victor Hugo and "A Quoi Revient Les Jeunes Filles," by Alfred de Mus-

set.



VALERIE BERGERE AND HER COMPANY.

Left to Right: Effie Bardine, Harry M. Smith, Valerie Berger, Al. Borneman, Frieda Mueller, and Herbert Warren.

PLAYERS ENGAGED FOR MANY ROLES

William R. Randall, who last season played the Governor of Naishapur in "Omar, the Tentmaker," with Guy Bates Post, has been engaged for the lawyer, Lascelle, in "Just a Woman."

E. H. Sothern has engaged Sidney Mather for the role of Rene de Montigny in "If I Were King," which he will present on tour for the benefit of the British Red Cross. Mr. Mather was a member of the Sothern and Marlowe company for a number of years, and appeared with Mr. Sothern in "If I Were King" during his late revival of that play.

Ronald Bryam has been engaged to play an important part in "Shirley Kays," the new comedy in which Klaw and Erlanger will present Elsie Ferguson this season. With this engagement Miss Ferguson's company is complete.

Richard Bennett returns to New York this week to begin rehearsals under the direction of B. Iden Payne. The play is "Zack," by Harold Brighouse.

Edith Randolph, who has done much to make artistic ventures successful in New York, is the latest member of the Nine O'Clock Theater, which will be established

in New York for the elite some time in October.

The role of John Pendleton in "Pollyanna" at the Hudson Theater is being played by Earle Browne. Phillip Merrivale, who has previously assumed the character of the old grouch, leaves "Pollyanna" to join Laurette Taylor's company.

Rose Stahl, now a Charles Frohman star, began rehearsals last week in "Our Mrs. McChesney," under the direction of George V. Hobart, one of the authors of the comedy.

Stafford Pemberton has been engaged by Maud Allan to dance with her on her transcontinental tour.

Nora White has been added to the cast of "The Girl from Brazil" at the Forty-fourth Street Theater. Miss White is an Austrian and was the first one to sing the role of "The Merry Widow" in New York, but in German, at the Irving Place Theater.

Harry P. Dewey has been engaged as leading man for Arthur Aiston's "The Girl He Couldn't Buy" company on the International Circuit.

Charles Foster will play the part of

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"MISS SPRINGTIME"—SUN: "Miss Springtime" proved as a whole a most complete and gratifying success.

TIMES: It is so seldom a musical comedy appears that may be praised without reservation that when one arrives the temptation is to throw all caution aside and burst into superlatives. "Miss Springtime" is that kind of a musical comedy.

MAIL: Rather a happy combination of all the things musical comedy devotees like is "Miss Springtime."

POST: It combines good music and quick wit, melody and merriment with something as nearly approaching drama as can be reasonably asked of comic opera.

"UPSTAIRS AND DOWN"—WORLD: The dialogue is the cleverest part of the piece. Technically, it is arbitrary and mechanical.

SUN: Altogether, the play is a most diverting commentary on modern manners, both upstairs and down.

TIMES: Their new play is a social satire in three acts. Two of them are brightly written and admirably played. The other is not. . . . It is kept entertaining by a cast that is nearly all of it admirable.

EVENING SUN: In acting the production recalls Winthrop Ames's admirable "Pair of Silk Stockings." Social comedy is hard to find, in manuscript or in imitation. Here we have both.

"THE INTRUDER"—TRIBUNE: Cyril Harcourt's drama ("The Intruder") is essentially of the theater.

WORLD: If ever there was an actor-made play, this is the one. In other words, it is written with no other purpose in view than to provide the greatest possible splash for the players who appear in the roles.

TIMES: It ("The Intruder") proved to be a somewhat pompous melodrama and a French one at that.

POST: It is an excellent melodrama, following a somewhat old-fashioned but highly effective pattern—full of striking theatrical situations creating and maintaining an increasing element of suspense.

"ARMS AND THE GIRL"—TIMES: The new piece at the Fulton is light, bright, and pleasantly entertaining.

TRIBUNE: "Arms and the Girl" is as pleasant an entertainment as New York has seen this season.

WORLD: "Arms and the Girl" is an example of the efficacy of competent stage management. It is a rattling good little play.

SUN: It ("Arms and the Girl") turned out to be amusing and rather more harmless than was intended.

Pistol in Silvio Heine's production of "The Merry Wives of Windsor."

Brandon Tynan has been engaged by John D. Williams for the role of Arthur in Langdon Mitchell's comedy, "Major Dennis," John Drew's new play, shortly to be seen in New York.

Will C. Carlton has been engaged by the Messrs. Shubert for the leading role with Anna Held in "Follow Me."

Clarice Snyder, seven years old, has been engaged by the Shuberts for the part of a little soldier in "Her Soldier Boy."

The Packard Theatrical Exchange announces the following engagements during the week through its New York offices: Caroline Lee, George Williams, Ethel Brandon, with "Marjory Daw"; Edmund Elton, with "Experience"; Grace Hampton, Frank Farrington, Evelyn Vardon, Paul Trenton, George Riddell, with James T. Powers's "Somebody's Luggage"; George Burton, Stuart Fox, Mabel Brownell, Clifford Stork and William Randall, with "Just a Woman"; Malcolm Duncan and Mary Alden, with "The Unchaste Woman"; J. C. Tremayne, Isabel Lowe and Smith Davies, with "Daddy Long Legs."

M. S. Bentham has placed Grace Fisher with the new Winter Garden production.

By the terms of Ed Wynn's new contract with the Messrs. Shubert, the comedian will be the featured member of the cast of "The Passing Show of 1916," when that production leaves the Winter Garden for its out-of-town tour.

Mildred Fisher, who was in "Hands Up" and was a member of the Ziegfeld Midnight Frolic, is with the Century Ziegfeld-Dillingham production.

Fred W. Parman, lately in "The Happy Ending," has been engaged by Henry Jewett for his Boston company.

Mayne Linton has been engaged for Marie Tempest's revival of "A Lady's Name," which opened at Philadelphia this week.

Gareth Hughes, now appearing in "The Guilty Man," is to be featured in a series of screen stories to be released in January.

Richard Temple has succeeded Clarence Harvey in the part of Colonel Zamussius in "The Girl From Brazil," at the Forty-fourth Street Theater.

Dwight Meade has been engaged for the Cohen and Harris Western "House of Glass" company, replacing Foster Williams, who was compelled to retire from the cast on account of illness.

MORE THEATERS IS LATEST CRY

(Continued from page 3)

Henry E. Dixey is forced to terminate his season in "Mr. Lazarus" at the Shubert next Saturday night because Richard Walton Tully had the excellent foresight to obtain that house for the continuance of the run of his play, "The Flame." A. H. Woods is unable to find a house for "The Guilty Man," which closed at the Astor last Saturday night to make room for Taylor Holmes in "His Majesty, Bunker Bean." Mr. Woods has also attempted in vain to obtain a theater for "King, Queen, Jack," a melodrama by Willard Mack, which he promised to present here in September.

Owing to a previous contract whereby William Harris, Jr., arranged to produce "Arms and the Girl" at the Fulton last week, H. H. Frazer was forced to end temporarily the New York season of "The Silent Witness." He is on the lookout for another theater but has not as yet found one. His production of the farce, "A Pair of Queens," was doing well at the Longacre, but William Collier's contract called for a New York appearance the second week in September and the Hauerbach-Brown-Lewis play had to seek the shelter of the road.



NELLIE STANTON.

Nellie Stanton, late of the London Gailey Theater, is playing the role of Pleasure in the "Experience" company in which Paul Gilmore is appearing. Her impersonation has won unstinted praise, her personal charm and especially delightful voice assist in a well rounded performance, which has captured her critics. The supporting company has received its full quota of praise.

ACTORS' EQUITY ASS'N

Prominent Speakers to Address Meeting at Hotel Astor—Augustus Thomas Discusses "The Actor and Citizenship"

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association



At the last meeting of the Council, held in the association rooms, 808 Longacre Building, Sept. 26, 1916, the following members were present: Francis Wilson, presiding; Messrs. Arliss, Christie, Coburn, Cope, Courtleigh, Harwood, Kyle, Mills, Mitchell and Stewart. New members elected: Lillian Keller, Janet Griffith Ohlmeyer, and Virginia Zollman.

The Minors will be off the press before the A. E. A. meeting, scheduled for Friday, Oct. 6, at 3 P.M., occurs. As these comments are being written, the prospect is that the meeting will prove a notable event in the annals of the stage. The main ballroom of the Hotel Astor has been secured for our use. It has a seating capacity for 1,000 persons. All actors will be welcome, whether members or not. Of the speakers, Mrs. James Lee Ladd will present the subject, "The Woman's Hour Has Struck," and Augustus Thomas, "The Actor and Citizenship." President Francis Wilson will start the proceedings and set forth some of our acute issues.

Other leading figures in American public life will honor the dramatic profession by appearing in the programme. Governor Whitman promised the A. E. A. and the White Rats a hearing on the Walker amendment which affected the only existing New York statute that concerns the employment of actors. The State Executive had been addressed by letter and telegram in the most deferential manner. He never made any proper acknowledgment of our communications. The man whose business it is to examine all bills for the governor telephoned that Mr. Whitman authorized him to say that no further action should be taken on the amendment mentioned until we had been heard, and that we should await notification of the governor's convenience. We waited. The next thing we knew the amendment had become a law. The Executive head of a great American commonwealth was not so good as his official word! Is it too much to expect that the incumbent of a high elective office shall comport himself like a gentleman? One thing is certain, the man who is conniving in every way toward a re-election would not so treat any body of men and women that were known to exercise their rights of suffrage.

It seems timely to recommend an extremely well considered and clearly expressed editorial in *The New Republic* of Sept. 23, called "Unionism vs. Anti-Unionism." Had we seen it a few days earlier it would have been reprinted in the October Equity.

Now and then we get a letter from some member who declares, "I will not pay my dues till the association collects money on the claim I left at the office months ago." A message like this nearly always pertains to some debtor from whom "all the king's horses and all the king's men" would be unable to extract a penny. One actor wrote in this vein regarding a case he had brought us after a private attorney he employed had secured a judgment that he had made fruitless efforts to collect for two years.

The A. E. A. attorneys have found in some instances that the best process servers in New York could not even find the defendants for six months or a year. There are such unpleasant things as bad debts and there always will be. The A. E. A. believes that it is doing much, however, to lessen the number. But members must cooperate with us.

BY ORDER OF THE COUNCIL.

COMING AND GOING

Mme. Margot arrived on the *Rochebrune* last week to appear under the direction of Elizabeth Marbury this season. For the past five years she has been the principal danseuse at the Opera Comique in Paris.

At the last meeting of the Agents & Managers Theatrical Association, 1431 Broadway, it was decided to suspend further meetings of the association until next Spring as most of the members are on the road.

Carrie King, an American newspaper writer, sails this week from Bordeaux with the plays formerly done at the Grand Guignol. The American rights have been obtained for a new playhouse to be established in New York which will feature plays of this character.

Maxine Elliott has sold through her attorneys her former residence at 326 West End Avenue, between Seventy-fifth and Seventy-sixth streets. Miss Elliott went to Europe several months ago to work among the wounded at the war front.

George M. Cohan, the well-known blackface comedian, has formed a partnership with M. W. Kalleser and will shortly send out on tour, Mr. Kalleser's three-act comedy drama, "The Ingrate," with Frank Keeley and a strong supporting company. The company is now in rehearsal and will open about Oct. 15.

PRODUCTIONS ON THE WAY

Willard Mack's new play, entitled "Her Market Value," has been placed in rehearsal by A. H. Woods. In the cast will be Jane Grey, Mrs. Stuart Robson, Margaret Greene, Bas Johnson, Nick Judels, Edward Senn, and Julius McVicker. This is the third play Mr. Mack has had produced this season for Broadway. The others were "Broadway and Buttermilk," starring Blanche Ring, and "King, Queen, Jack," featuring Florence Reed.

Not satisfied with playing eight times each week in "Nothing But the Truth," at the Longacre Theater, William Collier intends to keep busy during the day as well. He has entered into an arrangement with H. H. Frasee to charge of the staging of "Business Before Pleasure," the new farce by Mr. and Mrs. George Randolph Chester, which will be Mr. Frasee's next offering. Rehearsals of the new farce began last week under Mr. Collier's direction, with Grant Mitchell and George Parsons in the two principal comedy roles.

The repertoire of the Serge de Diaghilev Ballet Russes at the Manhattan Opera House, beginning Monday, Oct. 9, with Nijinsky, Bolm, Lopokova, Revaches, and Gavrilow as some of the leading dancers, will include two ballets, which will have their premieres in New York that week. They are "Till Eulenspiegel," which will have its world premiere on Monday, and "Sadko," for the first time in America on Tuesday. There will be ballet performances every evening, except Wednesday, and matinees will be given on Saturdays.

"Object—Matrimony," the new Jewish comedy by Montague Glass and Jules Eckert Goodman, is playing to such big business out of town that William A.

Brady, the producer, will keep it on the road at least another week. It was tried out in Long Branch on Sept. 25, and played to \$300. That evening, in the same theater, receipts jumped to \$1,550. A similar rise occurred at the Belasco Theater in Washington, where "Object—Matrimony" opened on Sept. 25.

Clifton Crawford, in the new musical comedy, "Her Soldier Boy," with John Charles Thomas and Margaret Romaine, opened at Stamford, Conn., Sept. 28, preceding a two weeks' engagement in Philadelphia. "Her Soldier Boy" was adapted for the American stage by Rita Johnson Young, from the book of Victor Leon, who also provided the libretto of "The Merry Widow." The music is by Sigmund Romberg and Emmerich Kalman, composer of "Sari." This musical piece will be presented in one of the Shubert New York theaters later in the season.

Arthur Hammerstein announces "You're in Love" as the title for his new musical comedy. The book and lyrics are by Otto Hauerbach and Edward Clark and the music by Rudolf Friml. Mr. Hammerstein will select the cast for "You're in Love" at once and will open out of town the early part of November.

Vera Doria, the popular English actress, recently arrived from abroad and will immediately journey to Pittsburgh, where she is to open in Oliver Morosco's western success, "So Long Letty." After a week in Pittsburgh this play will make its initial appearance on Broadway, Oct. 9th. Miss Doria previously appeared on both the stage and the screen for Mr. Morosco in "Tik Tok Man of Oz," and "The Majesty of the Law," a recent photoplay release.

TO PRODUCE IN LOS ANGELES

Richard Ordynski Will Manage Little Theater for Ten Weeks' Season

Richard Ordynski, stage director and manager, who for a number of years was associated with Max Reinhardt in Berlin, has left New York for Los Angeles where he will take charge of the Little Theater for a season of ten weeks.

Mr. Ordynski will produce a number of plays of artistic worth, among them Lawrence Housman's adaptation of Aristophanes' "Lysistrata" and a comedy by Zoe Akina, entitled "Papa." He had planned to produce Galsworthy's "The Mob," but the author was unwilling that it should be produced again until after the war. In the new venture he will have associated with him Alina Barnsdel of Pittsburgh, who is known here in connection with the production of "Alice in Wonderland," and Irving Pichel, who will be Mr. Ordynski's assistant.

PLAYHOUSES NEARLY READY

The Vagabond Theater will open in November. It is a Baltimore idea. The house will seat about fifty people. Performances will be given every Thursday and Saturday, starting at 9 o'clock at night. Each bill will run for a month, and there will be five changes during the season. Practically every one of the works selected will prove a decided novelty for Baltimore. Here is a partial list: "The Betrayal," by Padraig Colum, the Irish dramatist; "The Concert," an extremely amusing play by Henry L. Mencken of this city; "A Merry Death" and "The Theater of the Soul," by Nicholas Evreinov, one of the contemporaneous Russians of genuine distinction; Philip Moeller's "Helena's Husband," Oscar Wilde's exquisite fragment, "A Florentine Tragedy," and Floyd Dell's "The Angel Intruder."

Baltimore authors who will probably be given a hearing are Elizabeth Starr in "The Sovereign," William Coale in "Black and White," Dr. Joshua Rosett in "Life's Goal," Sidney Nyburg in "Whims of Women" and Joseph Weyrich in two Mexican pieces. Frederick Arnold Kummer, the successful dramatist, will write a special play for the Vagabond. Among those who will appear in the casts are Mrs. Griffith B. Coale, Charles Andrew McCann, Purves Haselhurst, J. Alan Haughton and Evelyn Martine.

The Rialto is a new theater nearing completion in the loop district of Chicago. It will have a seating capacity of 1,800, and will be thoroughly modern in every appointment. The owners are Jones, Janick and Schaefer. The opening will occur November 1. The site is the corner of State and Van Buren streets.

Detroit will soon have a new theater which will represent an investment of \$250,000. It is now in process of construction and may not be ready until early in 1917. The owner, Mr. Scherer, is also owner of the Grand and Standard theaters in Detroit.

"THE PROFESSOR'S LOVE STORY"

Following his engagement in "Paganini" at the Criterion Theater, George Arliss will revive J. M. Barrie's "The Professor's Love Story," using a new version recently prepared by the author and now being performed by H. B. Irving in London. The original work was played by E. S. Willard.

The Buffalo Theatrical Managers' Association filed a certificate of incorporation at Albany on Sept. 22. Their object is to maintain a friendly feeling among the members. The directors are: Peter C. Cornell, Henry J. Carr, Jules H. Michael, John R. Oisher, Ira M. Mosher, William F. Graham, and Earl L. Crabb.

DIED

Arthur R. Evans, who was stage-manager of the Ziegfeld Follies for the past four years, died Sept. 30 at Watkins Glen, N. Y. Mr. Evans was to have been in charge of "The Century Girl," now in rehearsal at the Century Theater, but his illness prevented. He was 44.

Erroll Dunbar, who had played with many famous stars of the past, died Sept. 23 in the Hahnemann Hospital. He played his first engagement in Lester Wallack's company. He had been in the companies of Mrs. Fiske, Madame Modjeska, Fanny Davenport, Blanche Walsh, Lawrence Barrett, and John McCullough.

George M. McCarthy died at his home, Jersey City, N. J., on Sept. 28, after a long illness, aged forty-six years. Prominent for years in New York and New Jersey journalism, politics and humane work, he was a well-known theatrical press agent of two decades ago. As representative for F. Ziegfeld, Jr., when Anna Held made her American debut in "A Parlor Match" in 1896 at the old Herald Square Theater, Mr. McCarthy accomplished memorable deeds and was credited with the "invention" of Miss Held's historic "milk bath," the fame of which was carried into every part of the globe and is remembered still with admiration.

Kendall Fellowes, an actor of 336 West Forty-sixth street, died Sept. 28, after an illness of a month. Mr. Fellowes was born in Chicago, Oct. 14, 1875. He was a grandson of the late George Wilkins Kendall, founder of the New Orleans Picayune. Henry Wohlhutter, 53 years old, for the last ten years owner and manager of the leading theater in La Crosse, Wis., died suddenly Sept. 23, of heart disease after returning from an automobile ride.

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 7TH

Play	Date of Production	Number of Performances
His Majesty Bunker Bean	Oct. 2, 1916	8
The Boomerang	Aug. 10, 1916	511
Pierrot the Prodigal	Sept. 6	37
The Intruder	Sept. 26	15
Flora Bella	Sept. 11	32
Seven Chances	Aug. 8	71
Washington Square Players	Aug. 30	46
Upstairs and Down	Sept. 25	16
Paganini	Sept. 11	32
Cheating Cheaters	Aug. 9	69
Caroline	Sept. 20	21
Rich Man, Poor Man	Oct. 5	4
The Girl From Brazil	Aug. 30	45
Arms and the Girl	Sept. 27	13
Turn to the Right	Aug. 17	60
Betty	Oct. 3	7
Under Sentence	Aug. 31	69
The Big Show	Sept. 18	24
Polyanna	Oct. 4	6
Hush!	Sept. 3	7
Nothing But the Truth	Sept. 14	28
Mr. Antonio	Sept. 18	24
The Flame	Sept. 4	40
Fixing Sister	Oct. 4	6
Mimi Springtime	Sept. 25	16
The Man Who Came Back	Sept. 2	41
Very Good Eddie	Dec. 24, 1915	334
His Bridal Night	Aug. 16	61
Mr. Lazarus	Sept. 5	39
Back Fire	Oct. 2	8
The Passing Show of 1916	June 22	139

"The Witching Hour," the successful Augustus Thomas drama, is to have an international premiere shortly. In London it is to be played as a spoken drama, and in New York it is to be filmed with Marie Shotwell as the interesting woman in the case.

Broad companies are being rehearsed for "The Fear Market," "The Blue Paradise," and "Marie Tempest" in "A Lady's Name."

Harry Dodd, who spent July and August in London, made the most of his trip across the water. He sailed on the steamship *Andromeda*. While at sea on July 4 he started and completed the book and music of a musical comedy, "Beautiful Isle of the Sea." A cast of eighteen of the passengers, including Mr. Dodd, presented the comedy on Friday night, July 7, and it was received with such success that he is now adapting it for vaudeville. On his return on the same ship he wrote and produced a comedy, entitled "Disowned," which was played Sept. 18 with a cast of eight. Mr. Dodd's versatility as an author was shown on these two occasions.

M. S. Bentham has opened a production department for the presentation of vaudeville playlets. Augustin Glassmire, well known as an author and producer, has been placed in charge.

The Theodore Benda Ensemble Trio has been engaged to give a series of Sunday night concerts at the Band Box Theater.

Grace Van Studdiford, the well-known comic opera star, who will best be recalled for her success in "The Golden Butterfly," "The Red Feather," and "The Paradise of Mahomet," has returned to New York after having toured the principal cities of the West. Miss Van Studdiford has signed Lionel Heim as her business-manager. Mr. Heim will shortly announce her definite arrangements.

Among the passengers to arrive on the *Rochebrune*, of the French line, on Sept. 25, were Charles Benedict, Yvonne Mirval, and Robert Tourneur, who will play prominently.

EDITOR'S LETTER BOX

(Correspondents asking for private address of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *This Mirror's* letter-list, or forwarded to their private address if on file in *This Mirror's* office. Questions regarding private life of players will be ignored. No questions unanswered by mail!

P. T. P., Boston.—The person you refer to is Mr. E. T. de Montford.

BRONXITE.—Walter P. Richardson was last with the Poll Stock, Scranton, Pa.

S. M., Portchester, N. Y.—We do not know the whereabouts of Jack Whiteside.

B. S., New Orleans, La.—At the present time we do not possess a photograph of William Sherwood.

S. C. S., Philadelphia.—Richard La Salle's name is not listed in the casts of the current New York productions.

W. MANNING, Philadelphia.—Address Register of Copyrights, Library of Congress, Washington, D. C. The fee is one dollar.

W. L. F., Elmira, N. Y.—We have no record of Richard Mansfield's appearance in a comic opera produced in New York.

JAMES R. MURPHY, Pittsfield, Mass.—Margaret Illington appeared in "Within the Law" at Chicago from July to September, 1913.

JOHN J. L., Fairhaven, Mass.—In the motion picture, "The Writing on the Wall," Virginia Pearson and Joseph Kilgour had the leading roles.

INTERESTED READER, Pittsburgh.—Lionel Barrymore is with the Metro Pictures Corporation. (2) "Flora Bella" is likely to play in New York for some time to come.

SUBSCRIBER.—Fred Eric appeared in the Frohman Amusement Corporation motion picture, "The Builder of Bridges." (2) We do not know in what production he will next appear.

MARYSE MOODY, Cambridge, Mass.—We do not know where Sue MacManamy is playing. We published a picture of her in our issue of June 3, 1916. Perhaps later in the season we shall use another photograph of her.

FRED NICHOLLS, New York.—"Walker, London," by Sir J. M. Barrie, was produced in London by John L. Toole on Feb. 25, 1892. It was first presented in New York City with James T. Powers, at Harrigan's Park Theater, on Feb. 26, 1894.

READER.—R. Leigh Denny and Reginald Denny are two different persons. (2) Ned Wayburn is the stage director for Florenz Ziegfeld. He is also directing the production of "The Century Girl" for Charles Dillingham and Mr. Ziegfeld. (3) At present we have not a biography of Mae Hopkins.

W. B. B., Sodus Point, N. Y.—Zoe Barnett's name was not listed in the cast of "The Princess Pat," which played at the Standard Theater, New York City, recently. It was in "The Red Rose" that Miss Barnett was featured by John C. Fisher. (2) We do not know where Paul Hornung is at present.

OLD SUBSCRIBER, Seattle.—(1) The opening date of "Getting Married" has not been announced, nor has the complete cast been given. (2) "Madeline" was produced in New York City, Jan. 5, 1906, at the Garrick Theater, with the following cast: Guy Standing, Percy Ames, Irma Perry, Miriam Neubert, and Henrietta Cromwell. We regret that we cannot supply you with the plot of "Miriam," for the space given to the Letter Box will not permit it.

GIVING THE AUTHOR CREDIT

In the *Mirror's* review of "Nothing But the Truth," mention of the original inspiration of the very successful farce was omitted. It is based on a novel of the same name by Frederic S. Isham.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP.
NEW YORK

NEW YORK THEATERS

EMPIRE Broadway and 40th Street, Evenings at 8:15; Matinees, Wed. and Sat. at 2:15.

Charles Frohman, Manager

Charles Frohman presents

Margaret Anglin In the New Comedy

CAROLINE By William Somerset Maugham.

LYCEUM 45th St., Evenings at 8:15; Matinees, Thurs. and Sat., at 2:15.

Charles Frohman presents

Otis Skinner In the American Comedy

MISTER ANTONIO By Booth Tarkington.

BELASCO West 44th St., Evenings at 8:15; Matinees, Thurs. and Sat., at 2:15.

Second Year

DAVID BELASCO presents

The Boomerang "Sister daughter market."—See *Moll*

By Winchell Smith and Victor Mapes

GAIETY Broadway and 46th Street, Evenings at 8:15; Matinees, Wed. and Sat. at 2:15.

TURN TO THE RIGHT By Winchell Smith and John E. Hazard.

FULTON Broadway & 46th St., Evenings at 8:15; Matinees, Wednesdays & Saturdays at 2:15.

William Harris, Jr., presents

ARMS AND THE GIRL A Comedy by Grant Stewart and Robert Baker.

THE MIRROR BOOK TABLE

"Training for the Stage," Arthur Hornblow, Jr., B. Lippincott, Philadelphia. This volume is invaluable to those who seek the stage as a profession. It will benefit the playgoer, in that it will assist in forming a better and more correct estimate of the player. If the player has been properly trained he will be more highly appreciated. "Training for the Stage" thus serves a double purpose. Primarily, however, Mr. Hornblow's book is for the player. A foreword by David Belasco is a valuable and appropriate preface. Mr. Belasco not only gives his own opinions, but adds those of others who have had experiences which entitle them to consideration. The volume is enriched with illustrations which have not appeared in many publications. The Reception Room of the Players' Club, Gramercy Park; Maude Adams Directing a Rehearsal; David Belasco and His Company at Luncheon During a Rehearsal; Clyde Fitch Reading His Play to His Company; Viola Allen and Others, are a few of many of the cuts in the book. Mr. Hornblow's style is clear and interesting.

"The Fighting Man," William A. Brady. The Bobbs-Merrill Company, Indianapolis. Some who have followed William A. Brady as a theatrical producer and manager may not know that he was, in his early days, a factor in the sporting world. He made his plunge when walking matches was the event, which got more space in the daily press than baseball and horse racing. That led him on, and from that time until he became what he now is, he was "mixed up" in all of the bigistic events of pugilism. In this book Mr. Brady tells of the fighters he met, and his opinions of the game. But there are other chapters which give an insight to the managerial life of Mr. Brady. His ups and downs with other managers and with the people with whom he had to do. It is good reading from start to finish, and is illustrated with cuts of stage celebrities and all of the big fighters of the P. R. Mr. Brady's conclusion is that only fighting men win out, no matter what

NEW YORK THEATERS

New Amsterdam Theatre, West 43rd Street. Evenings at 8:15; Matinees, Wednesday and Saturday at 2:15.

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Up-Stairs & Down

By Frederick and Fannie Hatton, authors of "Years of Discretion," and co-authors of "The Great Lover."

their sphere may be. Mr. Brady is a fair sample of a fighting man.

"Sixty Years of the Theater," John Ranken Towse: Funk and Wagnalls, New York. This volume will appeal to lovers of the stage and good literature. As the title indicates, it covers a large group of men and women who have interpreted all of the great characters in the past half-century. The author has served one metropolitan paper as dramatic editor for more than forty years, and is a recognized authority on theatrical data. No brief review of Mr. Towse's valuable contribution can do it justice. It must be read consecutively to be appreciated. It must be read consecutively to be appreciated. The nearly 100 engravings cover portraits of Edwin Booth, Henry Irving, and Ellen Terry; Lawrence Barrett, Adelaide Neilson, Charlotte Cushman, Mary Anderson, and Madame Modjeska; Sarah Bernhardt, Ada Rehan, Tommaso Salvini, Fanny Januschek, Joseph Jefferson, Fanny Davenport, Edgar L. Davenport, Lester Wallack, and many besides who are still active or are nearly forgotten by the present generation. \$2.50 net; by mail, \$2.62.

The fashion of using opera glasses started early in the eighteenth century, when it only lasted for a time. Later, it became the "real thing."

Queen Anne issued a decree in January, 1704, prohibiting the appearance of any of the public on the stage. Her advisers evidently believed in the advantages of "a clear stage."

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Playhouse 45th, East of B'way. Phone 2625 Bryant. Evenings, 8:30. Matinees, Wednesday and Saturday, 2:30.

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By Jules Eckert Goodman. With a strong cast, including **MARY NASH** and others. Extra Mat. Col's Day, Thurs., Oct. 12.

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Moves to Shubert Monday, Oct. 9.

The Girl From Brazil

Monday, Oct. 9. THE FLAME

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A Pastormime with Music. ("L'Enfant Prodigue.")

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RICHARD WALTON TULLY'S

THE FLAME

Moves to the 44th St. Theatre, Monday, Oct. 9.

Shubert 44th St., W. of B'way. Phone 6130 Bryant. Evenings, 8:30. Mat. Wed., Sat. & Col's Day.

LAST WEEK HERE

HENRY E. DIXEY

In a New Comedy. **MR. LAZARUS**

Monday, Oct. 9.—THE GIRL FROM BRAZIL

ASTOR 34th St. and 2d'way. Phone 287 Bryant. Evenings, 8:15. Mat. Wed., Sat. & Col's Day.

Joseph Brooks presents **TAYLOR HOLMES** In a new Comedy.

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RIALTO

B'way, at 48th St. Goodness from West. Daily Matinees, 10:30a. Evenings, 8:30-9:30.

W. S. Hart in "The Return of Draw Egan." Charlie Chaplin in "The Pawnshop." Rialto Orchestra and Solists.

Incomparable Rialto Orchestra

NEWS OF STOCK PLAYS AND PLAYERS

"UNDER SENTENCE" AT SCRANTON

SCRANTON, Pa. (Special).—"Under Sentence," a new play by Hol Cooper Megrue and Irvin S. Cobb, had its premiere at the Academy, Sept. 25-27, to capacity houses and if one may judge by the hearty and prolonged applause at the end of each scene, the play proved a brilliant success. All the parts were in capable hands and their work left nothing to be desired. Special mention should be made of George Nash as Biske, Janet Beecher as Katherine, and Felix Kerna as Copley. At the end of the second act, the applause was so insistent that Irvin S. Cobb responded with a little curtain speech. For the remainder of the week, Mabel Estelle in "The Girl He Couldn't Buy," to excellent business. Miss Estelle is a Berrianian, and on her first appearance, was given a warm welcome.

Polls' Manager Witbeck, gave us an excellent bill with Vinita Gould Munford and Thompson, "Going Up," Alexander and Scott, "The Unwelcome Mother" and others, and Anita Stewart in the photoplay of "The Combat" and "Reel Life."

Majestic: "The Girls From Joyland," held the boards week 25, to excellent business. The Strand, Scranton's new \$800,000 theater for moving pictures and music opened Sept. 25, with E. H. Sothern and Peggy Hylan in "The Chatel," 25-26; Pavlova in "The Dumb Girl of Portici," 27-28. Standing only at all the performances.

Irvin S. Cobb, one of the authors of "Under Sentence," was the guest of honor at a dinner given by the Press Club of this city Sept. 25. C. B. DURMAN.

"THE OUTCAST" IN DES MOINES

Des Moines, Ia. (Special).—The Princess Players scored a big hit in "Outcast," week Sept. 17—especially Florence Rittenhouse as the girl Miriam. Miss Rittenhouse again disclosed her ability as leading woman for stock productions and is fast becoming a favorite with Princess patrons. Robert Hyman as Sherwood gave his usual finished performance. Wm. Forestelle, Virginie Mann, Mrs. Morrison and Harry Hayden and Ethel Wright were good in less important roles. Philip Shefield, a new member of the company, as light comedian, gave the character of Anthony Hewlew a great deal of individuality and is a most valuable addition to the company.

"Never Say Die," week Oct. 1, gave the Princess Players another opportunity of displaying their versatility as stock players. Robert Hyman as Woodbury, Florence Rittenhouse as Violet, Philip Shefield as a French chef, Wm. Forestelle as Griggs, Mrs. Morrison as Mrs. Stevenson, Virginia Mann as La Cigale, and the entire company are all at their best. "The Spendthrift" week Oct. 1. ADALYN KAHN.

MOOSE JAWS "KICK IN"

Moose Jaw, Sas. (Special).—Mr. W. B. Sherman's Stock Company closed a very successful season of stock at The Sherman, Sept. 25. The closing bill was "Kick In," produced under the direction of Mr. Guy Hether, who has played in this bill in the States for one solid season. The production was an excellent one, the leads being in the hands of Mr. Guy Hether, Miss Alga Gray, Mr. James Blaine and Mr. Jack Quinn. The balance of the cast include Mr. Joe Lawless, Mr. Frank Eastridge, Miss Rita Elliott, Miss Etta Delmas, Miss Grace Witcher and Miss Bess Goodwin. Each and every one did very excellent work in their respective parts.

Mr. W. B. Sherman through arrangement with the American Play Company, presents the above company in "Kick In" on his Western Canada Circuit opened in Swift Current, Sept. 25.

The Harris & Troy Musical Comedy Company come for an indefinite engagement Sept. 25, opening in "The Isle of Smiles." They will present three shows daily and two bills weekly.

ALFRED W. LANE.

SPOONER STOCK QUILTS HARTFORD

HARTFORD, Conn. (Special).—The Cecil Spooner Stock Co., which has presented four plays at the Hartford Theater, leaves the city at the close of business Sept. 30. Although business was fairly good the management states that it was hardly up to expectations and the company will move elsewhere. "Her Two Weeks' Honey Moon" was the closing attraction and played to fairly large audiences. Future plans not decided upon but company may return to Bridgeport or New York. Next week Thomas Ince's famous feature film "Civilization." Large audiences are expected.

SEYMOUR WEMYSS SMITH.

"BREWSTER'S MILLIONS," ST. JOE, MO.

ST. JOSEPH, Mo. (Special).—The Dubinsky Brothers' Stock company had as their offering, Sept. 24-30, "Brewster's Millions." The production won great favor, both by the attractive manner in which staged and by the excellent work of the company. Ed Dubinsky was a pleasing Monty and Eva Craig was a most attractive Peggy. The effective productions by this company are winning a steadily increasing patronage. "The Scapegoat of the Family" follows.

JOHN A. DUNCAN, JR.

"ALONG CAME RUTH" IN SEATTLE

SEATTLE, WASH. (Special).—At the Orpheum, the Wilkes Players scored a success in "Along Came Ruth," Sept. 17-23, which was presented in an amusing and entertaining manner before large and capacity houses. Phoebe Hunt in the title-role sustained the part with her usual skill and cleverness, and won favor; Fanchon Everhart, George Hand, Verne Layton, John Sheehan, William C. Walsh and others, scored in their respective roles, and contributed to the success of the performances. Same company in "The Rainbow," 24-30, with a benefit Sept. 25 for the Boy Scouts movement.

BENJAMIN F. MESSERVEY.

NESTELL PLAYERS SEASON

FREEPORT, ILL. (Special).—The Nestell Players rehearsed at the Orpheum, Freeport, Ill., for the opening of the season, which took place Sunday, Oct. 1. Mr. Nestell claims to have the best supporting cast he has ever had. It comprises Allyn King, heavy man; Howard Race, second man; Dick Dickinson, character man; Miss Fern Renwith, ingenue; Miss Blanche Tarver, character; Miss Grace Gamble, juvenile. Miss Edith La Nora is the leading lady. Two bills will be presented weekly. The opening play, "Within the Law," first half, and "The Wolf" last half, followed by "The Girl Without a Chance." (Mus.) J. A. DUMSER.

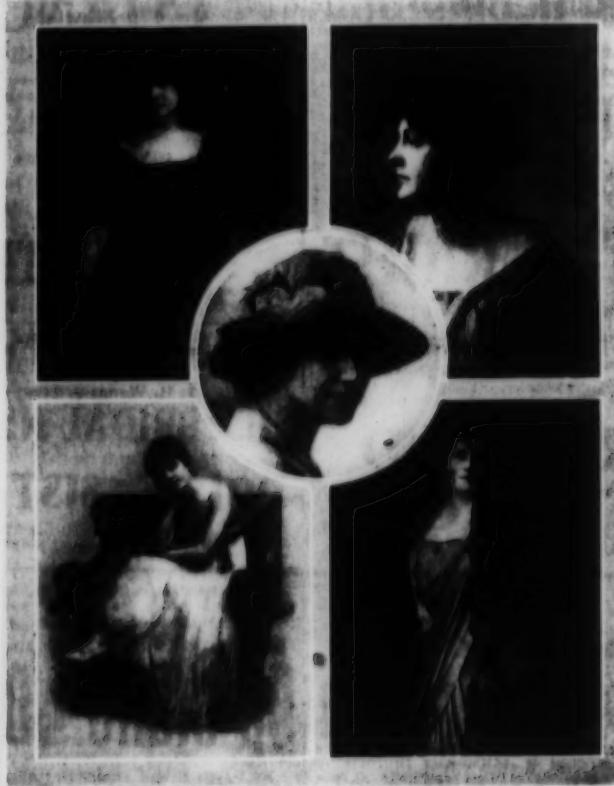
SOMERVILLE PLAYERS

SOMERVILLE, MASS. (Special).—The Somerville Players presented a splendid production of "Kick In," week Sept. 23, to large and enthusiastic audiences at each performance. Swayne Gordon, as Chick Hewes; Margaret Lotus, as Molly, his wife; William Townshend, as Whip Fogarty; Harry Meakin, as Charlie Cary; Edwin Bailey, as Commissioner Garvey; Grace Fox, as Mrs. Halloran; Rose Gordon, as Memphis Bessie; Florence Carette, as Myrtle Sylvester, and Lydia Bernard, as Daisy, all made emphatic hits in their respective parts. Several theater parties from Boston and Malden enjoyed the play during the week. Manager Gerstle is, current week, presenting "Jerry" with Miss Lotus in the title role. Next week "A Pair of Sixes" will be the bill with "Deep Purple" the following week.

E. H. GERSTLE.

BROOKLYN'S NEW STOCK

The Fifth Avenue Theater Stock company of Brooklyn, N. Y., will begin an engagement at the Fifth Avenue Theater, Oct. 9, in "Under Cover." The following players have been engaged: Irene Summerly and Gua Forbes, leads; Elmer Buffham, Anthony Blair, Henry Crosby, Stewart E. Wilson, and Francis Younge. Harry Horne is stage director, and the manager is Jacques E. Horn.



MEMBERS OF THE WILLIS WOOD STOCK COMPANY, KANSAS CITY.
Center: Aline McDermott (Leading Lady). Top, Left: Mary Hill (Second Woman).
Lower Left: Lillian Foster (Ingenue). Top, Right: Mona Kingsley (Juvenile).
Lower Right: Florence Roberts (Character).

"MY LADY'S GARTER" AT BRICKTON

BRICKTON, Mass. (Special).—"My Lady's Garter" was the offering of The Hathaway Players week of Sept. 25, drawing large and enthusiastic audiences. Hooper Atchley as Bruce Colquhoun gave a manly and spirited impersonation; Doris Woodlidge as Helen Hamilton looked the role finely; John B. Whiteman as August Von Derg; "Alias The Hawk," gave a good characterization; Herbert DeGuere and William H. Dimock as the two detectives did good work; Harry LaCour and Helen Kinsel in the juvenile roles furnished some interesting comedy. Forrest W. Abbott, Joseph Bradley, Bertram Campion; Marion Chester and Leona Hanson did well. The stage settings were remarkably good under the direction of William H. Dimock.

"Never Say Die," week Oct. 2.

W. S. PRATT.

PALACE PLAYERS, MANCHESTER

MANCHESTER, N. H. (Special).—"The Dream of the Orient," making its second appearance at the Palace in Manchester, Sept. 25, was the principal bill for the first part of the week. Manager O'Neill is very much pleased with the attendance, it being away ahead of a corresponding period last season. His auditorium is also doing well. The road shows so far appearing at the New Park have been greeted with poor houses.

J. J. MAHONEY.

"THE BUBBLE" AT PITTSFIELD

PITTSFIELD, MASS. (Special).—The Colonial Stock company closed a most successful nineteen week's engagement at the Colonial Theater, Sept. 23, with "The Bubble." Carl Brickert and Edith Luckett playing the leading roles. Monday, Sept. 25, opened the season for road productions at the Colonial. Blanche Ring with "Broadway and Buttermilk" played to capacity. Howe's Travel Festival, Sept. 26, pleased a well filled house. "The House of Glass," Sept. 28; "Hit-the-Trail Holliday," Sept. 29, scored, and "Katinka," Sept. 30, packed them in. Week Oct. 1 pictures only.

L. ARNOLD EADIE.

"THE ROSARY" AT OMAHA

OMAHA, NEB. (Special).—At the Krug Theater, week Sept. 21, was given "The Rosary" with Tiny Leone and William K. Hack in the leading roles. The play was produced under Mr. Edward Williams. Miss Leone is gaining popularity steadily in Omaha and with Mr. Hack opposite her and the support of a very capable company, this city should see some very good stock productions. Miss Leone, who is very young and pretty, has done some clever work in Omaha. She will be given a real chance to demonstrate her ability when "Polly of the Circus" opens week Oct. 1.

ESTHER P. NEWMAN.

"KICK IN" IN KANSAS CITY

KANSAS CITY, (Special).—After astonishing its audiences with the freshness, distinction and finish of its initial production—an English society comedy—the new Willis Wood Stock Company is further revealing its versatility in a fascinating crook play new to Kansas City—Willard Mack's "Kick In"—in which the thrills come too fast to permit of any straying of interest.

The new company is unusually strong in women and they all show brilliantly in this play for they apply themselves convincingly to every situation. Alice McDermott carried the emotional role of the crook's wife exceptionally well and Florence Roberts was entirely at home in the part of an Irish landlady of expansive sympathies. Mary Hill, Lillian Foster and Mona Kingsley also gave good accounts of themselves. Alfred Cross as Chick Hawes was good without being entirely convincing. Walter Thomas, appearing for the first time, enacted the role of a dope fiend, while John Dwyer handled the part of the police commissioner. The production offers the remainder of the men but very few opportunities.

It has been thoroughly demonstrated that the new aggregation, under the competent direction of Mr. Percy Winter, is going to live up to its advance notices and the season will undoubtedly be a successful one. Business is not yet all that it should be, but the audiences are steadily increasing in size and appreciation. Current attraction: "Believe Me, Xantippe."

JACK McCLEERY.

"ROLLING STONES," UNION HILL, N. J.

Edgar Selwyn's farce amused playgoers at the Hudson Theater, Sept. 25-30. Jack Roseleigh as Buck Ryder and Aubrey Bosworth as Dave Fulton, scored the individual successes. As the season progresses Miss Betty Brice, the leading lady, gains in popularity. What little there was for her to do in the role of Anna Anderson, she did well. Mildred Florence opened as ingenue of the company in the role of Norma Nogga. Able support was rendered by Joseph Lawrence, Arthur Griffin, Maude Atkinson, Arthur Buchanan, Arthur Mack, Hazel Housley, Caroline Locke, William Davidge, George MacEntee, and Ernest Lynds. "Kitty MacKay" the current week. William Wood and W. C. Masson announce an elaborate revival of "Camille" in the near future. "The Dummy," "The Lie," and "The Show Shop" are underlined.

Alice Butler will play a special engagement of a few weeks with the Keith Players previous to her opening in a Broadway production. Miss Butler is by far the most popular actress in this section of New Jersey, and her many admirers eagerly await her appearance on the stage of the Hudson again.

E. A. GREWE, JR.

HYPERION PLAYERS, NEW HAVEN

NEW HAVEN, CONN. (Special).—"The Dawn of To-morrow" was presented before large audiences by The Hyperion Players week of Sept. 25 and was well received. Charles Carver and Jane Morgan both did good work. Carl Jackson does well as young Oliver Holt and Frank Thomas did likewise as his father. Sir Oliver Holt. John Dilson was the thief. Catherine Cozens was miscast. It is very unfair to give a young girl such a role as that of the vampire, mistress of Holt, and it is to be hoped that, in the future, parts will be assigned Miss Cozens which are better suited. The other members of the company had parts which gave little opportunity. Miss Baker leaves the company next week. "Rolling Stones" is coming attraction. The Hyperion Players are, generally speaking, doing excellent work and the audiences are both large and generous with applause, all of which is as it should be. It is to be hoped that the company will remain indefinitely and judging from present indications this will prove the case. Other leading houses in New Haven doing good business. SEYMOUR WEMYSS SMITH.

"THE MISLEADING LADY" IN ELMIRA

ELMIRA, N. Y. (Special).—Booming along to increasing popularity each week, Jay Packard's capable organization, the Mozart Players offered a most finished production of "The Misleading Lady," at the Mozart Sept. 25-30, to capacity business. Edward Everett Horton made a splendid Jack Craigen and won general commendation; Leona Powers was clever in the title role and pleased greatly; Dan Malloy contributed an enjoyable bit of work as Boney; Hazel Corinne did well as Jane Wentworth, and Lee Sterrett was an adequate Cannell. Others seen to advantage were Edward McMillan, R. Thomas Holden, Dave Callis, Caroline Morrison, J. Harrison Taylor, Ernest Geyer, Girard Patterson, Lillian Stuart, Bessie Sheldon, Edwin Hitchcock and J. P. Lealand. The settings were unusually attractive and the orchestra numbers, under the direction of Carl Oltz, were an added charm. "The Gamblers," Oct. 2-7.

J. MAXWELL BEERS.

WHO, WHERE, WHAT IN STOCK

"The Man From Home" will be offered week ending Oct. 13 at the Temple Theater, Ft. Wayne, Ind., under the management of Louis Wolford.

"The Conspiracy" will be produced by the colored stock companies as follows: week ending Oct. 6, Lafayette Theater, New York City; week ending 13, Howard Theater, Washington, D. C.; week ending Oct. 20 at the Colonial, Baltimore.

Miss Alice Clements, who, in "On Trial" and "Rolling Stones" made herself a great favorite with Haverhill, Mass., audiences is doing splendidly in the leading role of "The Eternal Magdalene" at the Academy of Music, Haverhill. Miss Clements gave a remarkably clever portrayal of the character.

W. Vaughan-Morgan has left New York with the Morgan-Wallace Players and will open an extended engagement with that company at Sioux City, Iowa. Mr. Vaughan-Morgan called a long term contract with the Fox Film Corporation in order to accept this engagement with the Wallace Players. His last appearance in stock was with the Clark Brown Stock Company at Hamilton, Ontario, Canada.

W. C. Masson is again at work directing the stock company at Union Hill, N. J. This will be Mr. Masson's fifth consecutive year with the Keith firm as director.

Edmund Abbey still reports having a time of joy at his summer home at Bronte, On The Lake, near Hamilton, Ontario, and says that he will visit his "town" house at Toronto, before coming to New York to begin rehearsals.

Betty Brice doesn't like the idea of some motion picture editors in saying that she will soon return to pictures; Miss Brice says she is perfectly satisfied as leading woman at Keith's Hudson Theater, Union Hill, N. J.

Joseph De Stefani and Helen Keers will sever their connections with the Klassic Picture Company and return to New York City. They will probably be seen at the old stand, the War-

burt Theater, Yonkers, where they are big favorites.

The Harry Parker Stock Co. is playing to successful business through Illinois.

The Beveridge Stock Co. closed their tent season at Clinton, Ill., and opened immediately in houses. They will feature "The Littlest Rebel" royalty the coming season.

Gliden Leary, J. H. Doyle and Selmar Jackson were last week added to the list of players of the Municipal Theater Stock Company, Northampton, Mass., their engagement being negotiated through the Packard Theatrical Exchange.

The Minors Hazel and Daisy Carleton, who have in the past headed their own stock organizations, are this season appearing in vaudeville, playing over the U. B. O. line. Week Sept. 18, they were at the Garrick Theater, Wilmington, Del., where their act created a most favorable impression, and they received commendable notices from the press of that city. Jo, Faigle Smith is their representative.

Georgia Mae Furman closed with "Truman King" recently, touring the International Circuit. Little Miss Furman is now in the East again to consider offers for juvenile roles in stock.

Otis Oliver, the popular young Western stock star, has leased the Warrington Theater at Oak Park, Ill., from Oct. 1 to June 1, 1917, and will open stock engagement there Monday, Oct. 9, with "Under Cover," to be followed with the latest stock releases. The company has had a record run and business in South Bend and has made many friends during their run here.

The Princess Theater at Sioux City, Ia., which has just opened to stock has a number of former Iowa stock favorites in its roster. Miss Irene Oshier, who for one season was ingenue at the Princess at Des Moines, is leading lady for the company. Robert Brister of last season's company at Des Moines, and Miss Jessie Pringle, also a former favorite, are others in the company which is directed by Thomas Coffin.

ges, George Primrose, and Resista. Circus was held in the Amphitheater Rink for charity Oct. 2.

GEO. E. MCATHRON.

IOWA

IOWA CITY (Special).—"The Hoppers," a musical comedy which has been rehearsing in Chicago has come West and is playing a few of the one night stands in Iowa and Nebraska at the present time.

The famous picture, "Civilization," opened a two-day engagement at the Metropolitan theater in Iowa Falls, Oct. 3. This is the first of the smaller cities in the Middle West to see the famous picture.

Ann Hamilton heads the cast of "The Other Man's Wife," which is playing a number of theaters in the Middle West at present.

Miss Elsie Rockenfeld and Mr. Gatty Jones, both members of the "September Moon" company, were married at the Ocean theater at Marshalltown a few weeks ago. Miss Rockenfeld was born in Marshalltown and postponed her wedding, which was to have taken place before, until the company reached the place of her nativity. Mayor Millard performed the ceremony before the assembled audience preceding the performance.

The management of the Engert Theater, in this city, has announced that all of the large attractions which will play west of Chicago have been signed for performances in this city. Among the list which he has prepared one notices a number of recent successes.

News comes from the State University of Utah, that a course in playwriting will be organized and offered among other regular courses there for the first time this year. It is under the direction of Professor B. Roland Lewis, a former professor in Ellsworth College at Iowa Falls, who has had considerable success in this line of late years. Mr. Lewis has always been interested in the stage and its people, and is quite widely known among some of the theatrical profession. The purpose is to give a thorough study of dramatic theory and technique and the application of the principles to the writing of successful plays. Each student must write a play which will be presented by the school during the year. This is one of the four colleges in the United States to offer such a course.

J. E. FORSTNER.

PATERSON, N. J.

PATERSON, N. J. (Special).—The Winifred St. Claire Stock company continues to please large audiences and the company gave a clever rendering of "Under Cover," Sept. 25-30. Miss St. Claire as Ethel Cartwright and Robert Glecker as Steven Denby, left nothing to be desired and the other members rendered capable support, making the whole performance a very enjoyable one. Kilburn Bennett, the stage manager, deserves special mention for the way he put over the part of Harry Gibbs, the crooked inspector. The other members of company are: Frank Harvey, Ted Joseph Discoll, Ted Bracken, Martha Alman, Marie Southwell, Nola Mercer, Edythe Ketchum, Ted W. Gibson and Morris Burr. The cast was wisely selected and the success in a great measure was due to the efforts of H. Percy Meeden, the efficient director. Manager Karl D. Sipe presented "On Trial," Oct. 2-7. His efforts bids fair to putting the Empire back on the theatrical map.

HARTFORD, CONN.

HARTFORD, CONN. (Special).—"Common Clay" played to large audiences at Parsons' Theater, week Sept. 25. It was the general opinion that this play was one of the strongest seen in this city for several years. Miss Tower in the leading role did excellent work; indeed, it would be difficult to improve upon her characterization.

The last three days of the week a new Japanese opera held the boards at Parsons' "Katinka," Oct. 2-3-4. The theater is doing a very good business.

Week of Sept. 25, the two bills at The Palace were very interesting. This theater usually presents excellent vaudeville and for this reason



MISS EUGENIE YOUNG.

Minneapolis Miss Who Made an Instantaneous Impression in Her City.

Miss Eugenie Young, clever little 18 year old ingenue, who has just completed a long engagement with The Bainbridge Players in Minneapolis, and who has been featured as "The Northwest Weekly Girl" by The Minneapolis Tribune, in the leading picture houses throughout the Northwest, is one of the "few and far between" ingenues who say, and mean it when she says it, that she simply adores ingenue roles and would rather be a little blonde headed ingenue than a leading lady any old day. During the recent "movie" convention in Minneapolis, Miss Young was chosen by the Paramount Company, as Mary Pickford's "double" and was presented with a valuable ring and necklace by this company. Mary Pickford also wired congratulations. Miss Young is open to offers in stock or road companies. Her permanent address is 3712 Colfax Ave., South Minneapolis, Minn.

(This notice appeared in the Minnion last week through an oversight. It was intended for this issue to accompany the picture which precedes it.)

PERMANENT PLAYERS, WINNIPEG

WINNIPEG (Special).—The sensation of the week in dramatic circles was the return of the Permanent Players to the Winnipeg Theater, week Sept. 23, to celebrate their tenth anniversary, their offering being "The Eternal City." The old remodeled building presents a very new and up-to-date appearance, and admirers of the Permanent Players are glad to see them in such beautiful surroundings. Week Oct. 2, "Jerry."

The opening attraction at the Walker, Sept. 25, "Aladdin and His Wonderful Lamp," and "Birth of a Nation." Week Oct. 2, "The Winning of Barbara Worth." Headliner at Orpheum, Andrew Tombes, in "The Bride's Shop." Headliner at Panta-

PLAYS WANTED FOR THE POLI STOCK THEATRES

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ST. JOHN, N. B.

ST. JOHN, N. B. (Special).—"When Dreams Come True" opened at the Opera House Oct. 2. The Arlington Orchestra engaged by the Usinger Management, Oct. 2, Serials "Liberty," "The Yellow Peril," and "Secrets of a Submarine," playing to full houses at Opera House, Gem, and Imperial.

Kendal Weston and his company produced Haddon Chambers' "The Open Gate" at Keith's Imperial, week Sept. 25. It was the fourth offering. Mr. Weston appeared as a major just returned from "Flanders" after he had won his spurs.

STRAY FACTS

Persons were employed to take down objectionable words uttered by the performers so early as 1704, and many of the latter were prosecuted and fined for this offence.

"God Save the King," described then as "a new air and song," was first sung on the stage at the Theater Royal, Drury Lane, on Sept. 28, 1745. It was encored with repeated buzzes.

In 1743, Fleetwood, then manager of Drury Lane, dictated such harsh and tyrannous conditions, that the performers were driven into open rebellion, and appealed to the town to support their cause.

Frank Howe, Jr.

PLAYS

SALES OPINION
Two Twenty Fifth Avenue.

ADVICE
New York

WANTS BROOKLYN STOCK

Editor, DRAMATIC MIRROR.

SIR: Alton Schiller of Brooklyn, suggested all people interested in establishing and supporting a stock company in the city should write to this mirror. There is nothing I desire more than to have a permanent company like the Crescent Stock in Brooklyn, and if only we could have Enid May Jackson and perhaps Dudley Auger. They both played to large audiences all last winter and are well liked. They were with the Grand Opera company last year but I think this year that theater is just showing small travelling companies. Charles Schofield and Theodore Martin also played with them, old favorites of the Crescent Stock, so, if you can do anything toward having a good company like that it surely would be appreciated by all the managers of Grand Opera and Crescent. My friends were very disappointed that neither of the theaters opened with our favorites in stock. M. P. S.

REPORTS FROM MIRROR CORRESPONDENTS

ATLANTA AND THE CIRCUIT

Productions of International Have Not Been Overpowering—
Competition by Better Companies—Field for Stock

ATLANTA, GA. (Special).—If the people of Atlanta are willing to pay 75 cents to see productions which are amateurishly and absurdly presented, the International circuit, which made an invasion of this city three weeks ago, will be a crushing success in Georgia's capital. But there is too much sturdy and ambitious competition in Atlanta for the theatergoers to find enjoyment in ridiculous productions such as those that have made a bid for patronage under the banner of International time.

In this town the Atlanta Theater, the regular legitimate house, has opened brightly and is destined to draw crowds until the approach of Spring, when the Forrest Theater, opening Oct. 17th, vaudeville, attracts the playgoers all season in the year; the Piedmont, the home of Atlanta vaudeville, recently found it necessary to go to the trouble of having an S. R. O. sign painted, and the motion picture places, with several exceptions, are netting splendid incomes for their managers.

The attractions which have been sent into Atlanta so far this season on the International circuit bring vividly to mind the productions that used to be as popular in Dixie as cotton—productions that were staged as a result of amateur work on the part of players comprising the same stock companies.

There is no reason in the world why the International offerings, judging by the three pieces Atlanta has seen—should flourish. Let's review what we have seen.

"The Natural Law," an impossible piece of work, was the first of the International's pain-

ful products that reached this town. The shining, glistening feature of the production was little Miss Caroline Walde, of New York, who essayed the principal feminine assignment. She was immensely clever and genuinely effective; her support was grotesque. With the exception of Miss Walde there wasn't another player in the bunch.

The second week Atlanta drew "Bringing up Father" on its International menu. In justice to the Grand Theater, where the performances are being staged, it should be recorded that the show drew excellent crowds. Of course, it was unfit to adorn the stage of any theater—but it paid to adorn the house at several performances.

"The Girl Without a Chance" slipped into town on Sept. 28 and is the most preposterous thing of them all. It isn't only the story, but as some of the thrillers the Baldwin-Melville stock companies used to offer in this section of the theatrical land. There were enough rows and villainies, piedies and promises, broken hearts, shattered ambitions and destroyed hopes in the piece to start a war. The plot of the play would have been more difficult to trace than a yeggman after he had secured a twenty-four hours' start.

A stock company—a stock company with absolute merit attached—could come to Atlanta and prosper this Winter. There is a theater here—the Lyric—that is dark. But unless the company presented productions of finish and distinction, failure would be inevitable. I'm only twenty years old, but a kid of eleven could see this very plainly.

WARD MOREHOUSE.

BALTIMORE

BALTIMORE, (Special).—The largest and most brilliant audience of the season to date, crowded Ford's to the doors on Monday night when David Belasco made his long promised revival of "The Music Master." Strange as it may sound, it also marked the first appearance of David Van Buren in his famous characterization of "The Girl in the Taxi" in this city, so the production took to the air as a premiere. We can scarcely recall an audience which showed more genuine appreciation of a performance. Mr. Wardlow received a tremendous ovation from his audience. Mr. Belasco has provided a cast fully as good as the original, some of whom were seen in their old roles, including that delightful actress Marie Ball, who received a warm welcome. Jane Cooper makes a sweet and girlish Helen Stanton. The house was sold out for every performance long before the curtain went up. Week Oct. 9 "Fair and Warmer" with Madge Kennedy.

Under the direction of Harry Henkel, whose able management brought forth such artfulizing results for the Nixon interests last year, the Academy of Music inaugurated its season on Monday night with the Winter Garden production, "Robinson Crusoe, Jr." with Al Jolson. As all names halting from the Winter Garden have an established clientele of their own, it was not surprising to find an unusually large audience on hand for the opening "Crusoe, Jr." exists because of Jolson; without him the character would be out of the question. The piece is a series of bewitching stage pictures and fetching costumes. The performance was well received and the engagement promises to be most successful. Week Oct. 9 Lou Tellegen.

"The Natural Law," which received its first local presentation at Ford's last year, returned to town at the Auditorium this week. Opinions were divided as to the merits of the piece, owing to its rather frank method of dealing with certain subjects, but it is an interesting bit of writing and well constructed. The audience received the opening performance with every sign of favor. The interpreting cast is not as good as might be wished, although the staging is good. "Business at the Auditorium," which plays the International Circuit, is not good, due to mediocre casts and plays.

"The Cinderella Man" had an excellent week at Ford's. It was one of the best plays of its type we have seen in many seasons, and its success again demonstrated the wisdom of sending the original cast on the "road." Harry Churchill, one of the most valued members of the Auditorium Players last season, gave a very dandified and sincere performance in this play.

Harry Henkel acquitted himself in fine style during its recent convention in this city, of the National Grain Dealers Assn. He engaged a special vaudeville company and took entire charge of the staging and perfected all arrangements for one of the best vaudeville bills seen in Baltimore in connection with affairs of this sort.

Beginning Oct. 9, the Aborn Opera Co. opens a new engagement at the Lyric, presenting "Josephine of the Madonna," "Madam Butterfly," "Lucia," "Boheme" and "Lohengrin."

Plans are gradually being perfected for the season of "The Vandebond Players," at their new playhouse on W. Center Street. The organization is modeled after the Washington Square Players in New York, and will be composed exclusively of local amateurs.

Channing Olcott, who for a number of years has been playing his annual engagement at Ford's, will this season appear at the Academy Oct. 10 in a new play by George M. Cohan.

I. B. KENNIS.

TACOMA, WASH.

TACOMA, WASH. (Special).—"Civilization" opened Sept. 17-23 to fair attendance. It followed "Alexander the Man of Mystery" who drew large crowds for two weeks and who will return Oct. 6.

The Sells-Floto Circus, Sept. 19, gave good performances to fair tents.

Rabindranath Tagore, week Sept. 22, gave the first lecture in America on his arrival from India, in Tacoma, to a large audience.

FRANK B. COLE.

ST. LOUIS

ST. LOUIS, MO. (Special).—Three theaters opened for the Fall and Winter on Oct. 2. The Shubert-Garrick with "Experience," the Jefferson (formerly the Shubert) with George M. Cohan's "Review," and the Imperial Dramatic Stock company at 10, 20 and 30, with "Kick In," at the Imperial Theater on Tenth and Pine.

Week Sept. 8, Billy Kent and Florence Mackay had the leads in a revised version of "The Honeymoon," with new and fresh musical numbers and specialties. Sarah Edwards, Carl Haydn, Harry Fendt and the rest of the Park Opera company lent a hand in a pleasing offering. Current week General Manager Flynn will give the "Girl in the Taxi," up-to-date, with some startling novelties.

The Players company hit the bullseye squarely with "Potash and Perlmutter." Dan Hanlon has given a production that vies with the original. The S. R. O. sign has been in evidence at more than half of the performances. The big business the opening week in "Seven Keys to Baldpate" has been put in the shade. Mitchell Harris surprises his greatest admirers as Perlmutter. Harris, it seems, does characters as plausibly as "straight" roles. Thais Mariano and Ruth Goldma with her delightful personality constantly in evidence. Joseph Daly, comedian on the Players, scored a real and definite hit in the broader character role of the two partners, Mr. Abe Potash. Week Oct. 2 (Veiled Prophet's Week) Willie Collier's successful farce, "Never Say Die," is the attraction.

At the American, Frederick Lewis and company in Carl Mason's drama of mystery, "The Other Wife," has done fine business. Mr. Lewis, one of the most talented of present day leading men, was last seen here with Margaret Anglin in her al fresco production of "As You Like It" in Forest Park last Spring, and has a host of friends and admirers in St. Louis. Lewis has carried "The Old Homestead" for its holiday week attraction.

At the Columbia, the Russian dancing stars, Kostof and Vlasta, Maslova are the headliners. This popular theater is doing big business among the lovers of variety.

Mr. Melville Stults is now manager of two houses, the new Jefferson and the Shubert-Garrick. R. K. and H. houses.

HAGEMAN.

RICHMOND, VA.

RICHMOND, VA. (Special).—One of the biggest musical hits of the season was "Watch Your Step," presented at the Academy of Music Sept. 26-27, with matinee 27 to capacity houses. The return of "The Girl of a Nation," to the Academy of Music, beginning Oct. 2, for one week with daily matinees brought back to Richmond the risqué spectacle which holds the record of the local playhouse. Hill's "Bringing up Father in Politics" is the Bijou's offering 26-28 with matinees 26-28-30. The best recommendation that can be given the play is the fact that Guy Hill is the producer, and every performance here was to crowded houses.

"The Girl Without a Chance" at the Bijou Theater week Oct. 2-7 with matinees 3-5-7.

Probably following "The Girl Without a Chance" at the Bijou will be "While the City Sleeps," a new play written by Edward E. Rose. All of the picture houses are attracting large audiences daily and nightly.

NEAL & McCONNELL.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: Albert Brown in a new play here, "The Black Feather," pleased large audiences, Sept. 22, 23 and matinee.

"Everywoman" delighted overflowing houses, 25, and matinee.

Maudie Allen danced here 29, 30 and matinee, assisted by a symphony orchestra under the direction of Ernest Bloch.

Dominion 25-27: Betty Washington and Hirschhoff Troupe scored great hits; others who also pleased were Robt. Rogers and Louise Mackintosh, Ed. Venton and his Dog, and Leon and Adeline Sisters, to capacity houses at each performance.

The Family: 25-30.—Good vaudeville and natures to big business.

J. H. DUBRE.

BOSTON

BOSTON (Special).—The Henry Jewett Players began their career at the Copley Theater Sept. 30. This is the third, and by all odds, the most promising attempt that Mr. Jewett has made to establish a repertoire company in Boston. The plays are to be neither doubtful attempts in original productions—a policy that sped the ruin for his first venture a few years ago at the Plymouth—not exclusively Shakespearean which was the nature of the repertoire forced upon Mr. Jewett by the conditions at the Opera House. Instead, he now proposes to draw on the best that modern English drama affords.

Thus "You Never Can Tell," "The Admirable Crichton," "The Importance of Being Earnest," and "Mrs. Dane's Defence" are to be the first plays to be offered, with the Sheridan and Goldsmith comedies, and perhaps a Shakespearean play or two, to follow. The Shaw play, in which the company began their season last Saturday, was an excellent choice for a beginning. It suffers none at all in the passage of time, and is as freshly amusing as ever. It gives, moreover, an excellent all-round view of Mr. Jewett's company. The roster includes Leonard Green, Alphonse Dennis, Leo Gorson, Leonidas Green, Lionel Glenister, Elisabeth Merson, Isabel Merson, Gladys Morris, Cameron Matthews, Jessamine Newcombe, and Fred W. Pernau. All are English players, some like Messrs. Craske, Gordon and Pernau—more or less familiar to American theatergoers, and all of a training and competence that will serve well the purpose of repertoire work. The performance of "You Never Can Tell" is certainly well above the usual stock company standards, and the first night audience enjoyed the piece keenly. Mr. Jewett is his own director, Arthur Dennis is stage manager, and H. W. Patten.

The Copley has been redecorated to some extent, Clifford Palmer has painted a new stage, the whole place has a new air of professional competence. But the house is so small that Mr. Jewett will have to have consistently good business to make the venture a financial success.

"Rio Grande" began its season Monday at the Hollis Street. The other bills: Colonial, "The Follies"; Wilbur, "Very Good Eddie"; Park Square, "Hit-the-Trail Helliday"; Tremont, "Civilization"; Shubert, "Katinka"; Plymouth, "The Silent Witness"; Castle Square, "The Devil's Harvest." Unless the censors become suddenly active, the film, "Is Any Girl Safe," will be seen this week at the Majestic.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (Special).—The Majestic Theater opened the season Saturday night, Sept. 30, with Eugene Walter's success, "Just a Woman." The house is now under management of Mr. Fletcher Billings, formerly treasurer, who succeeds Mr. Pierce. Mr. Billings is immensely popular and has contracted an array of bookings which bid very fair to give very strong opposition to its fellow houses. The Majestic, as usual, will feature unusual comedy of the highest type and in accordance with the custom. "The Blue Paradise" has been engaged to play week Oct. 9, followed by the "Fear Market," week Oct. 16. Among other bookings is "Very Good Eddie," which plays for the annual benefit of the German Hospital for the blind. The Mountain Miss, Tr. Jeanne of the stage, Miss Irene Bonaparte of Brooklyn fame, received a warm welcome from her admirers in "Lady Luxuri." Large audiences were on hand and enjoyed the acting and singing. Madge Kennedy in "Fair and Warmer," current week.

The Grand Opera House continues to thrive with the operation of Daniels Amusement Company, who are fast gaining many new patrons. The attractions are of high order and found to the liking of the audiences. "Texas" was played to good effect. Henry Clay Bianey in "I Walked Jimmy," current week.

Douglas Fairbanks featured the Triangle bill in "Manhattan Madness" and with Keystone comedies comprised a select bill.

The Gotham is now the center of a new enterprise under the management of Mr. Frank Gerard and Mark Nathan, offering select burlesques. The attractions are selected from the Independent Burlesque Circuit and the Gotham will be the only Greater New York house running plays from this circuit.

The Bushwick has just celebrated its fifth anniversary with a long and excellent bill headed by Emma Carus. The results are highly gratifying. The Orpheum as usual played to very satisfactory houses. Host. J. MAKLINSON.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The long-hoped for event has transpired in the opening of the old Belasco Theater under the management of John Blackwood—famous in the old days—when Lewis Stone was the matinee idol of Los Angeles. "The Fortune Hunter" was the initial offering and the new leading man, Cecil Van Auken, imported from the Middle West, bid fair to become the most popular chap.

Wm. Garwood, late popular moving picture man of the Universal Film Company or more distinctly remembered from his Thanhouser productions has signed a contract with Oliver Morosco and will appear in the future Morosco theater offerings. All Billy's host of Western friends are mighty glad to see him return to the legitimate field.

The Orpheum comes the famous Lily Langtry, she has brought her own selected English company and gives a very strong one-piece act called "Ashes."

Al. Levy and Bob Higgins also have a notable act, "A Friend of Fathers." Harry and Emma Shirrock do some splendid second-night work.

The second week of "The Rolling Stones" is starting at the Morosco Theater and it surely seems as if this big comedy is due for a good long run at this house. It carries a "laugh a line," and it should be as popular here as in New York.

Woodley, of the Woodley Theater, has obtained complete control of the full local Paramount release, which has made this theater more popular than ever.

Beginning Monday, Sept. 25, the Burbank Theater presented an elaborate revival of "The Lottery Man," the play that has kept the entire world laughing for more than five years. This is under the direction of Bert W. Ladd, and includes Carolyn Hankin, in the role of "Lizzie," the part which she created in the original New York production.

J. VAN CARTHILL.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—With a wonderful cast that included Edith Helena, Blanch Barrows, Lillian Eubank, Marie Louise Biggers, Giuseppe Agostini, Salvatore Giordano, Giuseppe Inserrillo, Milo Pico, and George Shields, the second and concluding week of the highly successful engagement of the Aborn English Grand Opera company at the National Theater was ushered in Monday night to a very large and enthusiastic audience with the ever popular "Rigoletto." The repertoire for the remainder of the season will comprise "The Jewels of the Madonna," "Il Trovatore," "La Boheme," "Lucia," "Madame Butterfly," and "Lohengrin" given in the order named. Laurette Taylor follows.

With the identical company that appeared at the Belasco last season in Edward Childs Carpenter's comedy of romance, "The Cinderella Man," Oliver Morosco again presents his successful attraction to a very large attendance on the opening night, that warmly welcome Shelly Hull, Phoebe Foster, Frank Bacon, Reginald Mason, Bertie Churchill, Theodore Babcock, Charles Lane, Hubert Wallace and Louis Hill.

The opening performance of "Bringing up Father in Politics," at Full's is a benefit for the Washington Ear, Eye and Throat Hospital, a capital performance is given by a very clever company.

Keith's current week's bill is a most popular one that presents Fritzi Scheff, Isabell D'Armand, assisted by Bobby O'Neill in "The Demi-Tasse Revue"; Al Herman, Maria Lo's porcelain reproductions of world famous Dresden ware and china masterpieces; Devine and Williams, in "The Travelling Salesman and the Female Drummer"; Bayonne Whipple; Walter Huston and company, in "Spooks"; Ernesto Asoria and company, and Myrtle Young and Jeanette Williams, in "The Robbers." Barbara and Carrie Thatcher, prima donna soloists of the Columbia Players for three seasons, favorites at the Cosmos Theater this week, appearing in their successful Hilliard Booth's one-act play of four characters, entitled "One Woman's Way." Other numbers on the program are "Watch the Clock," George Cho's pretty girl act, William Morrow and company, musical farceurs; Bixler and Lerner, Molly White, Evelyn and Dolly, and Hewitt and Culane.

"Blutch" Cooper's burlesque company, "The Sightseers," headed by Will J. Kenney and Jack Miller's clever comedians, in the newest week's strong drawing attractions at the Olympia.

Ronald Massie, Hobbin of Keith's, has received a letter from the police field day committee in making the first annual event a success.

Five concerts will be given in the New National by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck on Tuesday afternoons, Oct. 31, Nov. 28, Jan. 2, Feb. 18, and March 18.

JOHN T. WARD.

PHILADELPHIA

PHILADELPHIA (Special).—The opening continues to go merrily onward. The Broad after several unsuccesssful attempts, now announces the first matinee of the new theatrical season and on Sept. 30 has the local premiere of "A Lady's Name," a comedy with Marie Tempest as the star.

Clifton Crawford gets better every year. He was so good last season that the box-oxmes at the Lyric was literally stormed this week (Oct. 1) when he made his local debut in "Her Soldier Boy," a new musical play.

At the Adelphi, "Experience," still continues its successful run.

While not a particularly pleasant play, "The House of Glass" has made quite a decided impression in its first week here at the Garrick.

The cast is splendid and Mary Ryan is easily fitted for the leading role.

Although its music is so familiar as to be considered old, still "Sibyl" is having a good run at the Forrest. The stars, Sanderson, Brian and Cawthorn, in their tripled splendor are no doubt responsible.

The new International Circuit, playing dollar attractions, has very quietly begun its operations at three of the local playhouses—so softly has it stolen into town, without the usual publicity that attends such events that its offerings have not created a ripple on the local theatrical waters, quieted last year by the combination of the Bushwhacker and the Bushwhacker-Schubert gentlemen's agreement. Bill, at the Walnut downtown, and at the Orpheum in Germantown, the International Circuit's attractions are now appearing.

After many weeks of "no admittance," children are now admitted to the theaters and on Saturday night the ban was lifted. While it was said to affect the movies, the Stanley has done such a big business these past few weeks that the prices have been raised from 25 cents to 35 cents.

J. SOLIS CONNELL, JR.

OMAHA, NEB.

OMAHA (Special).—Giuseppe Aldo Randaccio, the Italian pianist, made his first appearance in Omaha, week Sept. 21, at the Orpheum Theater as the headliner of a good bill.

"The Children That Might Have Been" is a sketch that has a very pretty idea, but does not give much plot or much chance for acting.

Carroll and Wheaten, in songs and dances, made a good impression.

Bert Levy, who sketched for the enjoyment of his audiences, donated his services and Mr. Billy Byrne, manager of the Orpheum, donated the house, and in collaboration with the Omaha Daily News gave a free show for children.

Mr. Wilbur Le Doux, manager of the Empress, has taken over the Brandeis for two weeks. The Empress is doing good business.

Nancy Boyer in "The Little Lady from Long-Some Town," was the attraction at the Boardwalk, week Sept. 21. The play and the cast are the best that have been seen thus far on the International Circuit.

From Sept. 27 to Oct. 11 is the season of the Aksarben Carnival in Omaha. A king and queen of the royal kingdom of Oviseria are chosen from among the society people of the city who are attended by twelve maid of honor. Miss Boyer had the maid of honor as her guests at a box party.

The Hip, Hip, Hooray Girls are at the Gayety, week Sept. 20. Business good.

ESTHER P. NEWMAN.

(Continued on page 15)

THE MIRROR'S LONDON LETTER

BY BEVERLY BRUX.

LONDON. Sept. 30 (Special correspondent).—The American rights of "The Fugitive," a new play from John Galsworth, have been secured by the Shuberts, who plan to bring it out in New York at an early day. "A Bit o' Love," another Galsworth product, will be seen in New York, possibly in December.

Miss Gertie Miller has returned from America and is rehearsing for "Houp La," which opens the new house, St. Martin's, on or about Oct. 20. The libretto and lyrics are by Paul Rubens and Hugh E. Wright, with music by the said Rubens and Nat D. Ayer.

An object lesson in what a London success means to its possessor is supplied by the fact that not until Edward Sheldon's play, "Romance," was an established success in England did foreign rights become of value. Miss Doris Keane produced this play in New York three years ago without its creating enthusiasm, but, since London saw and approved, important theater managers in Denmark, Holland, Italy, Spain, Portugal, France, Russia, Sweden, India, Australia, and South Africa have in quick succession acquired the rights.

The most interesting announcement of the week is that Mrs. Patrick Campbell will appear at the Coliseum on Oct. 16 in a new playlet written for her by Mr. Robert Hichens, the scene of which is laid in Africa. The famous actress will be seen in a part with great opportunities.

It was a happy thought of Mr. H. B. Irving's to revive at the Savoy that delightful comedy, "The Professor's Love Story," written twenty-two years ago by the then Mr. J. M. Barrie. Our Only Baronet-Dramatist—or, rather, our only dramatist who was made a baronet—has "touched up" the play here and there, but really it didn't need it to any extent. For the most part, "The Professor's Love Story" is the same as when the late H. S. Willard presented it at the Comedy in 1894. Mr. Irving gave a finished and fascinating performance of Willard's part, the old scientist whom the Power of Love causes to grow younger and younger. It will rank among H. B.'s finest acting achievements. Mr. Irving has cast the play in the completest and happiest fashion. Miss Kate Moffat (the long-beloved Bunty) plays

Effie delightfully; Mr. George Tawde (who was Bunty's dad) is very droll as the torpid-brained Henders! Mr. E. Holman Clark is highly humorous as Dr. Cossens; Mr. James Lindsay is excellent as Sir George Gilding; and Mr. J. Nelson Ramsey is a droll Pete. Miss Fay Compton is charming as Lucy White, and Miss Henrietta Watson is simply perfection as Miss Goodwillie.

The Barrie revival at the Savoy is already fraught with the happiest results. The play will run until Christmas.

Mr. Alfred Turner, who, since his return from America has been managing "Hobson's Choice" at the Apollo for Mr. Tom Hixley, returned to the States Sept. 20 to join Sir Herbert Tree as his general manager for the American tour.

"Hobson's Choice" reached its hundredth performance at the Apollo on Friday evening, Sept. 9, and continues to do splendid business at each of its nine shows per week.

The new curtain-raiser at the Aldwych is called "Sarah Sleeps Out." (Four years ago it was "Just the Thing.") The author, now revealed, is Mr. Charles Windermere, present actor-manager of the Aldwych. "Sarah Sleeps Out" is capitally acted, especially by Miss Dorothy Fane, as the damsels in the pajamas, and by the author, Mr. Windermere, who again impersonates the cheery and chivalrous shelterer.

It will interest New York to learn that to an audience of 2,000 wounded soldiers and a thousand or so of the general public, Mr. Seymour Hicks and Miss Ellaline Terriss started their series of popular price plays at the Princess with their big traveling success, "Broadway Jones." Once again was Mr. Hicks hilarious throughout as the well meaning wastrel "Broadway," and Miss Terriss was charming as ever as the loving and lovable little secretary who helps to save him from his follies and failures. The company remains the strong and all round capable one that lately appeared with Mr. and Mrs. Hicks at the London Opera House.

"Woman and Wine" is enjoying a revival at the Lyceum. It was christened, I believe, in October, 1895. It is a relief to see that it is called "the popular drama," instead of "the great moral drama."

Columbia: Will King and company in "King of the Air," to packed houses. Hippodrome: Vaudeville and feature photo plays to capacity.

Oakland: "The Reward of Patience" and "The Secret of the Swamp." Sims, Sept. 23-27.

Franklin: Wm. S. Hart in "The Patriot." One of the strongest photo plays seen here for some time.

Reliance: Emily Whelan in "The Pretenders" and Neil Shipman in "God's Country and the Woman."

LOUIS SHEELINE.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—Friend Martha was well received at the Star, Sept. 25-30, and was worthy of capacity houses. Mrs. Waldron, as Martha, showed uncommon skill and captivated her audiences. Oct. 2-4, Cyril Maude in "Jeff"; May Robson in the "Making Over of Mrs. Matt," Oct. 5-7.

"Alone at Last," Sept. 25-30, delighted light audiences at the Tech; "Go to It," Oct. 2-4.

"Her Naked Self," its name is a handicap as the play is not suggestive like the title, was presented at the Majestic, Sept. 25-30, and attracted large audiences. The presentation was admirably cast and worthy of any circuit. An unusually strong billing has been made, covering the balance of the season of thirty-eight weeks for the Majestic.

At Shea's, Sept. 25-30, L'Argentino, Spanish dancers, headed the list of attractions and proved popular. Hunting and Francis were most favorably seen in their sketch, "Love Blossom."

"Follies of the Day," a genuinely big burlesque spectacle and drew great crowds to the Gayety, Sept. 25-30. Week Oct. 2, "Star and Garter."

Fred Cady and an excellent cast entertained large audiences at the Academy, Sept. 25-30, with the musical comedy, "The Two Twins."

"The Office Girls" with a cast of notables kept the audiences at the Majestic, Sept. 25-30, in good humor.

Bring It at the Lyric, Sept. 25-30, was the Anderson Revue, with its dozen girls. It was most enthusiastically approved.

J. W. BARKER.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—With an exceptionally attractive list of offerings the Albany theaters are doing a remarkably heavy business, consequently the local managers are in a most busy frame of mind. At Hartman's Biltmore Hall, Sept. 25-27, Edward Rine won a distinct success. In "Willard Mack's brilliant comedy, "Broadway and Buttermilk"; big audiences thoroughly enjoyed the many witty lines. The same numbers were hardly up to the standard. Miss Helen Lowell also made a good impression.

Maude Alias, in classical dancing, assisted by a large orchestra under the direction of Ernest Bloch, delighted a large audience Sept. 28. She proved herself an artist of unusual ability, and was repeatedly encored.

Cohan and Harris' "The House of Glass" was a genuine hit, Sept. 29-30, drawing full houses.

Manxie Rhodes of the Empire had a popular burlesque, offering week Sept. 29-30, in Fred Irwin's New Majestic, which attracted packed houses. Nadine Grey, Hawaiian dancer, was the added feature.

At Prator's Grand, week Sept. 25-30, was seen one of the best vaudeville bills of the season. The leading acts for the first half were Crighton, Belmont, and Creighton in "The Midtown Minstrels"; Burke, Touche, and company, Kelly, Wilder and company. The latter half Charles Mack and company, American Comedy Four, Sam Carman Trio, Frits and Lucy Burch, and Florence Gadolli were good drawing cards. The solo features were W. S. Hart in "The Patriot," and Dorothy Gish in "Bretchen." Crowded houses prevailed the entire week.

Geo. W. Hausek.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—"My Mother's Rosary," a play of human interest by Edward E. Rose, was the attraction at the Gayety, week Sept. 24. It drew large audiences and was well played.

The Cabaret Girls Burlesque company enjoyed a fine week's business, Sept. 24-30, at the New Burlesque.

The 1916-1917 season at the R. F. Keith vaudeville house opened Sept. 24 and the week's business has been large. In the opening bill are Claude and Fannie Usher, Dolores and Davies, Bert Hanlon, Hoey and Lee, and Charles Kellaway, "The Bird Man," and Biosco Seeley and company as headliners.

The H. Y. Barkhouse Carnival and Wild West Show drew large crowds at the exciting open air performances given week ending Sept. 30.

Max Rabinoff announces a brief season of Grand Opera, Oct. 17-18. It will be given at the Keith house with singers of world wide reputation, including Kentucky's own Ricardo Martin. The advance sale is now proceeding and there is every reason the season will be a success.

Ringling Brothers Circus, for two performances, Oct. 5.

All of the moving picture houses are doing a very large business. The latest released films are being shown with many of the notable screen stars in the casts.

Cleves Kinkaid, author of "Common Clay" was one of the visitors of the week. His home people are naturally proud of his success as a dramatist.

With the exception of Horace McCracklin at the Birmingham Theater all of the local managers for the present season are new men. Manager Sam of Macaulay's, Manager Wall of the Gayety, and Manager Bettie of Keith's begin their managerial careers here with the 1916-1917 season.

CHARLES D. CLARK.

BILLINGS, MONT.

BILLINGS, MONT. (Special).—Babcock: Sept. 28, Ackerman and Harris (A. and H.) vaudeville. Ariane, the balancing boy on chairs and tables; Lamont and Girle, comedy, singing and talking; Sam Howley, the Duke of Duke's Mixture; Claire Hanson and company, "Childhood Memories"; Orpheus Comedy Four, comedy quartette, and the De Bars, comedy water juggling act.

Oct. 1-2, Johnson and Arthur, comedy, magic illusions; Curtis Trio, three singing entertainers; Rogers and Bowcock sketch, "Working for the City"; Haze, Weston, and company, comedy, singing and talking; Mark and Erwin, mirth and melody, and the Florence Troupe, world's premier acrobats. David Starr Jordan, Oct. 10; "Garden of Allah," Oct. 21.

EDWARD C. MARTS.



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PLAYS AND PHOTOPLAYS

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EL PASO, TEX.

EL PASO, TEX. (Special).—Crawford, E. F. Maxwell, Mir. This theater opened Sept. 2 with a new vanderbilt sketch. Under Western Vanderbilt Management, a subsidiary of the Orpheum, Keith and other circuits, and has been playing to crowded houses with one of the best bills weekly. West St. is the headlining. Majestic Musical Four, Henry Gusman, "the old soldier singer," McConnell & Austin, Bicycle performers and James F. McDonald in a new line of songs. Vaudeville has certainly taken well in this theater.

There are now quartered in the vicinity of El Paso something like 50,000 militia and regulars of the United States Army, and most of them are theater goers, and therefore big houses await all attractions that come here.

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RALEIGH, N. C.

RALEIGH, N. C. (Special).—Al. G. Field's Minstrels, at the Academy of Music, Sept. 18, to splendid business. This company opened the season in Durham, N. C., and several other cities in the Southern territory. Sept. 19, "Mutt and Jeff's Wedding," fair business.

At the Grand, pictures and vaudeville to good attendance. Guy Johnson's Comedy Company, week Sept. 18-25; business satisfactory.

JOHN W. GARDEN.

WINONA, MINN.

WINONA, MINN. (Special).—The Winona Opera House, O. P. Burlingame, manager, opened the season Sept. 10 with "September Morn." Good show and house. "Million Dollar Doll," I. pleased "Graustark," 18, light house, Sherman Kelly Stock Company 17-24. Business good.

L. Rohbeck opened "The Strand" movie house, 18, with Wm. Gilbert in "Sherlock Holmes," to attendance of over 2,000. The Colonial and Princess are doing well and business.

P. H. Hastings.

(Continued on page 16)

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-Achel-Cook

JACK ROLLENS

TYPES

(Ambitions were discussed yesterday, and when it came to me, my voice was heard to say, "Who knows, I may some day be as good a Golf player as Otto Kruger or Station P. Standing—ah, yes, who 'nose' who 'Nose'?)

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SEASON 1916-17

A. H. WOODS

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

KANSAS CITY

KANSAS CITY, Mo. (Special).—Orpheum (M. Lehman, manager): Clark and Hamilton, headliners, failed to attract for the opening performances of "Jim" and "Betty" Morris. In the musical act walked off with the honors, in fact they stopped the show. Ralph Dunbar, Maryland Singer, was the added feature. Other acts which scored were Vera Sabina and Maurice Spitzer in a dancing novelty. George Howell and Company in the Red Fox Trot, Johnny Castwell and Rita Walker in a lot of nonsense, and Martinette and Sylvester in an acrobatic act. Major MacBrides, a local juvenile violinist, substituted for the absentees who arrived Monday. Big business.

Pantages (W. J. Timmons, manager): Rita Gould, of "Maid in America," is the bright star of the current vaudeville bill here, though Lella Shaw and Company in a comedy sketch run her a close second. On the bill were also Lapins' dogs in a canine pantomime, the College Girls' Pictures, Gardner and Stevens, songs and dances, Lillian and Bessie in the mums, and Little Caruso, diminutive tenor, in a vocal specialty.

Globe (Cyrus Jacobs, manager): The first roadshow of the season proved to be a 100 per cent bill. Eddie Kane and Jay Herman, the Midnight Sons, were worthy of their honors. The Swiss Song Birds and Henry and Lisell in a song and dance number both scored. Chatnot and Dixon in a musical novelty, Mooser Hayes and Mooser in a bicycle act, and Rio and Delmar in living motion pictures were also worthy of mention.

Garden (W. H. Quigley, manager): After several indifferent productions the new International circuit attractions are showing marked improvement. "The Woman He Married," a very interesting play, featuring Marie Petites with a splendid supporting company, is the current offering. Miss Petites scored in the title role. Harned and Walter Scott Weeks also did a commendable bit of work. The production is adequately mounted and pleasing good houses. Next: Fred Lewis in "His Other Wife."

Gazette (Geo. Gallagher, manager): The Step Lively Girls are presenting a brisk and snappy burlesque replete with really comic scenes, well sung. The excellent chorus wear good costumes. Shortly McAllister and Maudie Heath occupy the leading roles. To follow: "A New York Girl." Business excellent.

Century (Jos. Donegan, manager): La Berger and her daring ac natural French porcelainware poses is the feature of The Peacockers Company, and very dainty and artistic bits of posing it is. Good houses are enjoying the adventures of Cohen and Maloney abroad. Next: "The Auto Girls."

Shubert (J. J. Pitner, manager): Plotow's delightful opera "Martha" by the Boston English Grand Opera Company, featuring Joseph Sheehan is the opening attraction of the Shubert season. The production is pleasing in spite of the efforts to resolve it into a comic opera. The booking of a single opera for an entire week was ill advised, and the houses consequently small—the company opened Sunday night to a half-house. Next: "A Pair of Queens."

Regent: Harold Lockwood and May Allison in "Mister 44" and William Farnum in "Fires of Conscience." R. S. O.

Royal: Maurice and Florence Walton in "The Quest of Life," and Pauline Fredericks in "Stories of Embra." R. O.

Mills, Rhine, Kansas City's own premier dance-use, has signed with the Boston National Opera Company to head the ballet. Miss Daphne McGee and Frank Vaeth have also been engaged for the ballet.

J. R. McCLEARY.

CINCINNATI (Special).—George V. Hobart's "Experience," started on its second and final week at the Lyric Theatre, Sunday, Sept. 24. The house was practically sold out for the week, and the engagement will be able to boast of capacity business to open the new season. Duncan Penwarden has been handling the title role in a most creditable manner since the sudden death of Wright Huntington last Thursday. His work has been of a highly finished character with just the correct touch of subtle interpretation to render the part convincing. Edmond Elton, the well-known English actor, succeeds to the role of "Experience" at the Wednesday matinee. Mrs. Huntington, known as Louise Gerard will continue in the part of "Passion" throughout the remainder of "The Blue Paradise" opens at the Lyric, Sunday Oct. 1.

B. F. Keith's presents an interesting bill which includes Stella Maybew, assisted by Billie Taylor, Mack and Wilbur in a skit called "A Pair of Tickets," score. E. F. Albee came into town Sunday to look over the new Keith equipment and consult with Manager Ned Hastings as to the business and bookings for the current season. He left Monday night on an extended swing about the Keith circuit.

The Empress is pleasing good crowds, the Sextette de Lux, presenting a rather elaborate musical act with six girls in a combination of singing, dancing, Hawaiian music, and comedy dialogue making a decidedly favorable impression.

The Shubert Girls with Jack Connell featured at the star, hold the boards at the Olympic.

Burlesque is drawing well at Peacock. Al Hillier and Jack Hulb carry the comedy roles.

The Grand opens its regular season Sunday night, Oct. 1, presenting "Twin Beds." The production has added local interest for the reason that Aaron S. Stern, former Cincinnati, is the financial backer of the company.

Unusual interest is being manifested in the Symphony Orchestra season which starts Oct. 27.

W. M. SMITH GOLDENBURG.

BILLINGS, MONT.

BILLINGS, Mont. (Special).—The Melting Pot, with Theodore Doucet and Isabella Withers playing the leading roles, was presented at the Babcock Theatre Monday evening, Sept. 25, to one of the largest crowds that ever attended a recreum course offering in the city. The production was the first attraction offered by the Billings Civic Club, which is managing the course. Mr. Doucet and Miss Withers handled their difficult parts very creditably. Louise Meldener, pleasantly remembered for her excellent work in "The White Feather," as an old Jewish lady, enlivened her religion, played admirably. Other members of the company were Alice Martin, Jean Brue, Howard Boulden, Herman Gerold, Wm. J. Keighley and Harry C. Kammerer.

EDWARD C. MARTS.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Academy of Music: John Cort presented Sept. 25-26. Ruth Welch and good company; strong chorus well costumed. Fine stage setting, fair attendance. "The Frolics of 1917" with a good company of singers and dancers pleased good attendance. With this attraction the season for mad shows at this theater ended. That Fall River does not appreciate first-class attractions of a theatrical character in the conclusion arrived at by Shea and Welch after an expensive experiment with the Academy of Music. When they leased the playhouse, they inaugurated the policy of bringing plays of a high order of merit to the city. Only a small measure of success rewarded their efforts during the few months the leases were in control the last season. Although the wisdom of continuing the service was open to grave question the firm resumed billing for this season, experiencing however, has convinced the members that while the city contained a respectable number of theatregoers, appreciative of dramatic art, it was not large enough to warrant the attempt to recoup losses already suffered. Accordingly Shea and Welch withdraw from all connection with the theater and will send James R. Sheehan and Robert H. Clarke their local representatives to their house in Manchester, N. H. "Jim" Sheehan and "Bob" Clarke have formed a large circle of friends during their stay in this city. The base of the house reverts to the Loew Company of New York. What the policy will be Manager Louis M. Boas was not prepared to state. He was very positive, however, in stating that there would not be any new show in the Bijou. "Our policy has been successful," he declared, "to make any change in it."

Savoy: Hans Hank, Walsh, Lynch and Company, Hooper and Marbury, Fisher, Lockie and Gordon, Sutton, McIntyre and Sutton, Irene Fenwick in the photoplay "The Woman Next Door." Margaret Gale in "The Yellow Menace." "The Dream Pirates" with Patricia O'Dare and Sammie Benn, Gerty Falls, Lucoty and Costello, Dinkins, Wild and Everett, Gerard and Clark, and Virginia Pearson in the photoplay, "Dare Devil Kat" drew large attendance, week of Sept. 25-30.

Bijou, Weeks of Sept. 25-30: Three Oriental Men, Franklin Ardell and Ann Ardell, Al Bryan, Ben Pollock, Houston and Turner, "The Crimson Stain Mystery," Keystone comedy, Miss Murray in "The Big Sister," "The Day at the Ocean," with eleven people, Frosini, Lily and Barton, Gertrude Long and Spencer Ward, Bertie Fowler and Charlie Murray in the Keystone comedy, "Pills of Peril" to good attendance.

Palace, Plaza, Tower, Globe, Star and American Photoplay theaters report good attendance. The many friends of Wright Huntington were pained to learn of his death in Cincinnati on Sept. 21. Mr. Huntington was well-known in this city, having headed and managed a stock company at the Savoy Theater.

On Wednesdays throughout the season, Manager Chas. F. Benson has made arrangements for road shows to appear at the Savoy Theater.

W. F. GEE.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—"That Other Woman" at the Majestic, Sept. 25-30, proved to be enjoyable. It was well staged and acted by a competent company. Edna Archer Crawford as the wife, Geraldine Malone as the other woman, Gladys Brooks as the effervescent daughter; Orrin Burke as the husband; Laurence Brook as the other man; Rex Burress as the lover and G. H. Butler as the English lord were all excellent. "The Girl He Couldn't Buy," Oct. 5-7.

Patrons of Keith's were tickled with the bill put on by Manager Gary, Sept. 25-27. Frank Kenan was the Triangle star in "The Thoroughbred"; Sheet Gallagher and Irene Martin were a delightful comedy pair. The Hall Musical Minstrels registered a solid hit for a quintette of music and comedy. Al Hawthorne and Will Lester had a funny Hills Island skit, Hickman, Shaw and Campbell had a smart singing number. The Alverettes had funny pantomime and the Morton-Jewell Trio had a hedge poles of vaudeville features. Virginia Earl and a big company of singers was the headliner, Sept. 25-30 in the "Doll Wife."

The new September Morning Glories Company played to capacity at the Academy of Music, Sept. 25-30. "The Passion Drama of Death" is a fine feature, with Bertie Strand, Florence Dorley, Thomas Shumate, Mattie Bell, William Leon, August Plaie, Ethel Reynolds, Marie Walsh, George Carroll and a clever chorus. "The Americans," Oct. 2-7.

All Reeves and his big company turned people away from the Empire, Hoboken, Sept. 25-30. Leon Miller, Viola Cavanaugh, Bernice Taber, Edna Clair, Charles Hobles and Al Green made the show. Sam Sidsman and Company Oct. 2-7.

Leon B. Parker, author of "That Other Woman," entertained a number of friends at the Majestic, Sept. 25, when that play opened a week's engagement.

Manager "Pat" Gary of Keith's, put on a cabaret for the girls, here after the performance of Sept. 25. "Bliss-ladies" night, Oct. 25.

WALTER C. SMITH.

MANAGER BECOMES A BENEDICT

W. B. Newman, manager of the Grand Theater, Elgin, Ill., one of Elgin's most eligible bachelors, was married Sept. 2, to Miss Myrtle Wade, formerly of Elgin. The ceremony took place at the home of Rev. E. H. Montgomery, pastor of the First Presbyterian Church in Elgin, Ill.

(Continued on page 17)

STEIN'S
MAKE-UP.
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16.)

NEWARK, N. J.

NEWARK, N. J. (Special).—"The Only Girl," which was played here last February, repeated the success of the Box Office Theater, Sept. 25-30. Only three members of last season's cast are in the company, but all the newcomers were excellent. Ernest Torrence responded as Mc Murray, and was as droll and entertaining as ever; Alfred Fisher gave a delightful impersonation of Saunders; Emmanuel A. Turner, splendid as Kimbrough; Richard Bartlett as Martin, Frank Coombs as Ayer, Laura Arnold as Ruth Wilson, both sang and acted in a pleasing manner; Nettie Bell as Birdie Martin gave a dashing performance; Adele Hanson instantly won favor as the demure and innocent bride, Jane McMurray. She sings well and is never out of the picture; Olga Boller as Margaret Ayer, was splendid; Marian Settreve as the breezy Fatty was pleasant. Others in the cast were Adele Maynard, Alta King, Suzanne Aldrich, Alan Hudson, Gertrude Higgins and Odele Pavlin. One week was "The Foss Market."

"Hannas" broke all records at the Strand, Sept. 19-22; and "Civilization" is now turning them away at the same house, giving three performances daily.

"Model 1916" crowded the Empire, Sept. 25-30. The cast included Harry K. Norton, Danny Murphy, Zella Russell, Julia De Kelety, Flossie Everett, Harry O'Neill, and Jack Dunham.

"Seven Corkers," a reminder of the old minstrel days at Kenny's, with Ward Barstow, William Haller, John Gross, John Gear, James Chapman, Bert Bass and Frank Reynolds. Others on the bill were Jack Barnett, Tommie White, and Jack Ross, Everett Bennett and Company, Joseph Ursula, Dally De Costa, Russell Vokes, and Harry Evans.

At the Lyric Joseph Gimino, Albert Syrie, Mabel and Ritchie Paige, Joseph Hodges, Lalia Lauchmore, Lightening Watson, Elvira Fencell, Tom Lewis, Jack Lenore, Don Sheward, Wallace Bennett, Daffy Dell Trio, Edward Hayes, Mona Wynne, and Marian Drew.

At the W. William Mack's sketch, "What Mollie Knows," with Elenore Carlton, Ethel Keinrich and Herbert Russell. The California Orange Pickers, Walter James Edah Delbridge, Edward Cleave, Charles Hearn, and Mat Butter.

At Proctor's, the "Models Abroad," featuring James H. Carson and Company. Others on the bill are Joe Cook, Edward Farrell, whom we remember as a favorite member of the Payton Stock Company, in a sketch entitled "Suspicion of Hubby." Others on the bill, Fatty DeForest, Ed Gardner, Emily Howard, Verne Sadler, Percy Brennan, and brother, Joseph Herbert, Jr., and Lillian Goldsmith.

Mabel Estelle who was always a great favorite here for several seasons, is back in playing with great success on the road. "The Girl He Couldn't Buy." In Miss Estelle's Company is Miss Sadie Radcliffe, and it is needless to say that when they play their Newark engagement they will be most cordially received.

Geo. S. APPLEGATE.

PARSONS, KANS.

PARSONS, KANS. (Special).—The season at the Elk's Theater will open Oct. 5. The theater is under the management of Foss Bros., and will be used for road shows, very latest releases in motion pictures, lecture courses and musical events.

Arrangements are about concluded with the San Carlo Grand Opera Company, for two performances of grand opera Nov. 25. The local Rotary Club will stand sponsor for the company's financial success.

"Old Soldiers" was held Sept. 21, and comprised the best talent in "playing by ear" specialists in Southeastern Kansas. Three prizes were offered. A man eighty-four years old, playing "The Devil's Dream," received first.

The best motion picture, Sept. 18: John Barrymore, in "Nearly a King"; 19. House Peters in "The Closed Road"; 20. Charlotte Walker, in "The Trail of the Lonesome Pine"; 21. Dorothy Bernard, in "Sporting Blood"; 22. Charlie Chaplin, "One A. M." 23. Francis X. Bushman and Beverly Bayne, in "The Wall Between."

The Annual Athletic Meet for Employees, and their families, of the entire Missouri, Kansas and Texas Railway System, will be held at Athletic Park, Oct. 7. Ten thousand visitors are expected, and extensive arrangements are about concluded for their entertainment.

Vaudville: Henry Drayton and Henry, singing, talking and dancing.

Lang and Coulter, "Darktown Frolics," Sept. 18. Moran Sisters, singing and dancing act. Mean and Mear comedy, singing and talking. Oct. 20. Tyler and St. Claire, expert Xylophone Players. Night and Harper, sensational Comiques, Oct. 22.

Grand and Gem, motion pictures, continue to draw a good attendance.

CAROLINE A. MENDELL.

MACON, GA.

MACON, Ga. (Special).—Palace: "Saving the Family Name," Sept. 28; "The Victory of Conscience," 29; "The Unwelcome Mother," 27; "Youth's Endearing Charms," 28; "Each Pearl a Tear," 29; "Friday the 13th," 30.

Princess: "Their Honeymoon," 28; "A Man for a That," 29; "Roping a Sweetheart," 27; "The Face in the Mirror," 28; "Cold Hearts and Warm Flames," 29; "Tiger Unchained," 30.

MACON: Sullivan & Considine's vaudeville, 25-26; The Rosini Trio, Valley and Irene, Mitchell & Love, and Fitzsimmons & Groves, The Gregory Troupe.

ANDREW OLIVER OZ.

ROCKFORD, ILL.

ROCKFORD, ILL. (Special).—At the Grand Opera House, Geo. M. Peck, manager, Sept. 18, Fiske O'Hara with "His Heart's Desire." Mr. O'Hara is a Rockford favorite, and was greeted with his usual big house. The Palace, Bert Damon, manager, week ending Sept. 22, put on the best Tab. of the season "Vanity Fair." Saturday night hundreds were turned away, which shows that the public will come if you have the goods.

HARRY F. NOONAN.

INDIANAPOLIS

INDIANAPOLIS, (Special).—"The Bird of Paradise" here for the fourth and final engagement at the Shubert Murat Sept. 25-30 with different Luscas each night. Won from Luscas with May Buckley, who played the part for the first time here, and who almost, if not quite, surpasses her predecessor seen at the Murat in seasons past. Boston National Grand Opera Co. Oct. 12-14. "A Pair of Silk Stockings," 20-21 (return).

English had a week of pictures Sept. 25-30, followed by the premiere of "An Old Sweetheart of Mine," Oct. 2-7.

At Keith's, Sept. 25-30, a fine bill that was greeted with rounds of applause from start to finish was headed by Mrs. Thos. Whiffen, the beloved and talented veteran of the stage, in "The Golden Night," which charmed everyone. Dooley and Ruth wallowed away with the applause honors. Bob Albright with his big voice and McCarty and Faye in Suicide Garden were great favorites. Edwin George, Jordan Gris, and Marie King and Ted Doser in dances added tone to the bill.

The Park offered "The Little Girl God Forgot" the current week, followed by "Somewhere in France," Oct. 2-7.

The sudden death of Wright Huntington in Cincinnati last week was a great shock to his many friends and admirers here, following so closely his last appearance at the Murat opening week of the season, Sept. 4, when he made a splendid impression by his fine interpretation of the male role. Mr. Huntington became well known locally when he directed a series of stock productions at the Murat the Summer of 1911 and again at English's the Summer of 1914.

PHRAL KIRKWOOD.

CLEVELAND, O.

CLEVELAND, O. (Special).—"The Bird of Paradise" played to capacity business all week. Sept. 18, very few seats were to be had as early as 10 o'clock a. m. Montgomery and Stone Co. Oct. 25. Emma Dunn in "Old Lady 81" at the Opera House played to good audiences. Recindal Harlow does good work as Abe, husband of Anger and pet of the Old Lady's Home. Nancy played by Vivian Ogden and Blossey played by Galver were delicious bits of character work. Miss Beatrice Prentiss of the Old Lady 81 Company was called to New York by the death of her father last Tuesday; she left after the matinee Wednesday. As the company is only in its third week no understudy was in readiness to take her part.

Arnold Daly at the Opera House week Oct. 2 in a new play "The Master." Edward Ables will be in the cast.

The bill at the Hippodrome is headed by David Bispham, other acts, Yvette, Richards & Keke, 40 wives, Miss Bessie, Carl Rosin Co., Harris & Marion and a Miss Bessie. Week of Oct. 1 "Alice at Last" will be at the Colonial.

Norman Hackett and June Jaslin left the Bird of Paradise Company after the Saturday evening, 23, performance; their places will be taken by Forrest Stanley and May Buckley.

The burlesque houses, The Star and Empire, are playing to full houses. At the Star The Bon Ton Girls week 25; at the Empire, Monte Carlo Girls, 25 and week. The Miles (vaudeville) offers Ethel Whitehouse & Co., Bally Family, Dunlap & Vernon and others.

The new Stillman Theater is scheduled to open next week. Feature photoplays and a splendid orchestra.

GRONON B. MCKITTRICK.

MONTREAL, CAN.

MONTREAL, CAN. (Special).—John Craig and Mary Young in "Romeo and Juliet" and "Hamlet" played at the Princess 25-30. The former was produced with elaborate stage setting of the conventional type, and "Hamlet" after design by Livingston Platt. Mr. Craig and Miss Young gave conscientious performances in which they were capably supported by the Maude Fulton, Oct. 2.

The Travestivous of His Majesty's still continue to interest and please the public; they are in their third week and will continue for a fourth.

Dainty Nan Halperin was the headliner at the Orpheum, 25-30, and scored a big hit. Louise Dunbar and Joseph Bernard in "Who is She" was another taking item.

"Petite Peche" at the National was given in capital style by the stock. J. P. Dillon, an old favorite amongst French theaters, returned to the company and scored a big hit. Mollie Williams' Own Show played the Gayety and was excellent. She holds an enviable reputation in burlesque.

At the Canadian Francois the season of light opera opened successfully with "Les Dragons de Villars." The Francois has a good bill of vaudeville, including singing, acting and acrobatics.

Maurice Costello visited Montreal and appeared at the Midway, giving a few moments' talk in connection with the production of the first episode of "The Crimson Stain." He received a tremendous ovation and the street outside was packed for half a block with his enthusiastic admirers.

W. A. TREMAYNE.

DETROIT, MICH.

DETROIT, MICH. (Special).—At the Detroit Opera House Sept. 25-30 Leo Ditzelstein in "The Great Lover," remembered here last season as \$2,000 a night, pleased fair houses. Current week, Chauncey Olcott, in "Honest John O'Brien."

"The Princess Pat" at the Garrick 25-30, was cordially received, repeating the success of last season's engagement. Manager Lawrence reports a good advance sale for "A Pair of Silk Stockings," current week.

Louise Dresser was accorded the stellar honors at the Temple, 25-Oct. 1.

"My Aunt from Utah" follows "Which One Shall I Marry," at the Lyceum, current week.

Pitroff, the hand-cuff king, was responsible for increased attendance at Miles, 25-Oct. 1. Burlesque was represented 24-26 by The Ginger Girls at the Cadillac and Sam Howe's Show at the Gayety. Pasquale Amato will open the concert season Oct. 9 at the Arcadia Auditorium.

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(Continued on page 18)

REPORTS FROM MIRROR CORRESPONDENTS

ATLANTA AND THE CIRCUIT

Productions of International Have Not Been Overpowering— Competition by Better Companies—Field for Stock

ATLANTA, Ga. (Special).—If the people of Atlanta are willing to pay 75 cents to see productions which are amateurishly and absurdly cast and weakly and loosely presented, the International circuit which made an invasion of this city three weeks ago will be a crushing success in Georgia's capital. But there is much sturdy and ambitious competition in Atlanta for the theatergoers to find enjoyment in ridiculous productions such as those that have made a bid for patronage under the banner of International time.

In this town the Atlanta Theater, the regular legitimate house, has opened brightly and is destined to draw crowds until the approach of 1917's Spring; the Forsyth Theater, booking Keith vaudeville, attracts the playgoers all seasons in the year; the Piedmont, the home of family vaudeville, recently found it necessary to go to the trouble of having an S. R. O. sign painted, and the motion picture places, with several exceptions, are netting splendid incomes for their managers.

The attractions which have been sent into Atlanta so far this season on the International circuit bring vividly to mind the productions that used to be as popular in Dixie as cotton—productions that were staged as a result of assiduous work on the part of players comprising the cheap stock companies.

There is no reason in the world why the International offerings—judging by the three pieces Atlanta has seen—should flourish. Let's review what we have seen.

"The Natural Law," an impossible piece of work, was the first of the International's pain-

ful products that reached this town. The shining, glistening feature of the production was little Miss Caroline Walde, of New York, who essayed the principal feminine assignment. She was immensely clever and genuinely effective; her support was grotesque. With the exception of Miss Walde there wasn't another player in the cast.

The second week Atlanta drew "Bringing up Father" on its International menu in Justice to the Grand Theater, where the performances are being staged, it should be recorded that the show drew excellent crowds. Of course, it was unfit to adorn the stage of any theater—but it packed the house at several performances.

"The Girl Without a Chance" slipped into town on Sept. 25 and is the most preposterous thing of them all. It isn't one-tenth as good as some of the thrillers the Baldwin-Melville stock companies used to offer in this section of the theatrical land. There were enough wows and villainies, pictures and promises, broken hearts, shattered ambitions and destroyed hopes for the piece to start a war. The plot of the play which had been more difficult to trace than Robinson Crusoe after he had secured a twenty-four hours' start.

A stock company—a stock company with absolute merit attached—could come to Atlanta and prosper this Winter. There is a theater here—the Lyric—that is dark. But unless the company presented productions of finish and distinction, failure would be inevitable. I'm only twenty years old, but a kid of eleven could see this very plainly.

WARD MORRISON.

BALTIMORE

BALTIMORE, (Special).—The largest and most brilliant audience of the season to date, crowded Ford's to the doors on Monday night when David Belasco made his long promised revival of "The Music Master." Stranded as it was, it must sound, it also marked the first appearance of David Warfield in his famous characterization of "Van Helsing" in this city, so the production took on the air of a premiere. We can scarcely recall an audience which showed more genuine appreciation of a performance. Mr. Warfield received a tremendous ovation from his audience. Mr. Belasco has provided a cast fully as good as the original, some of whom were seen in their old roles, including that delightful actress Marie Balas, who received a warm ovation. Jane Cooper makes a sweet and girlish "Heidi." The house was sold out for every performance long before the curtain went up. Week Oct. 8 "Fair and Warmer" with Madge Kennedy.

Under the direction of Harry Henkel, whose able management brought forth such gratifying results for the Nixon interests last year, the Academy of Music inaugurated its season on Monday night with the Winter Garden production, "Robinson Crusoe, Jr." with Al Jolson. As all names halling from the Winter Garden have an established clientele of their own, it was not surprising to find an unusually large audience on hand for the opening "Crusoe, Jr." exists because of Jolson; without him the character would be out of the question. The piece is a series of bewitching stage pictures and fetching costumes. The performance was well received and the enormous ovation was well deserved. Week Oct. 8 Lou Tellegen.

"The Natural Law," which received its first local presentation at Ford's last year, returned to town at the Auditorium this week. Opinions may differ as to the merits of the piece, owing to its rather frank method of dealing with certain subjects, but it is an interesting bit of writing and well constructed. The audience received the opening performance with every sign of favor. The interpreting cast is not as good as might be wished, although the staging is good. Business at the Auditorium, which plays the International Circuit, is not good, due to mediocre casts and plays.

"The Cinderella Man," an excellent week at Ford's, was one of the best plays of its type we have seen in many seasons, and its success again demonstrated the wisdom of sending the original cast on the "road." Burton Churchill, one of the most valued members of the Auditorium Players last season, gave a very dignified and sincere performance in this play.

Harry Herkel acquitted himself in fine style during its recent convention in this city of The National Grain Dealers Assn. He engaged a special vaudeville company and took entire charge of the staging and perfected all arrangements for one of the best vaudeville bills seen in Baltimore in connection with affairs of this sort.

Beginning Oct. 9, the Aborn Opera Co. opens a week's engagement at the Lyric, presenting "Jewels of the Madonna," "Madam Butterfly," "Lucia," "Boheme" and "Lohengrin."

Plans are gradually being perfected for the season of "The Vagabond Players" at their own playhouse on W. Center Street. The organization is modeled after the Washington Square Players in New York, and will be composed exclusively of local amateurs.

Chauncey Cleott, who for a number of years has been playing his annual engagement at Ford's, will this season appear at the Academy Oct. 19 in a new play by Geo. M. Cohan.

I. B. KRAMS.

TACOMA, WASH.

TACOMA, WASH. (Special).—"Civilization" week, Sept. 17-23 to fair attendance. It followed "Alexander the Man of Mystery," who drew large crowds for two weeks and who will return Oct. 6.

The Sels-Floot Circus, Sept. 19, gave good performances to fair tents. Rabindranath Tagore, week, Sept. 22, gave the first lecture in America on his arrival from India, in Tacoma, to a large audience.

FRANK B. COLE.

ST. LOUIS

ST. LOUIS, Mo. (Special).—Three theaters opened for the Fall and Winter on Oct. 2. The Shubert-Garrick with "Experience," "The Jefferson" (formerly the Shubert) with George M. Cohan's "Review," and the Imperial Dramatic Stock company at 10, 20 and 30, with "Kick in the Tail" at the Imperial Theater on Tenth and Pine.

Week Sept. 3, Billy Kent and Florence Mackay had the leads in a revised version of "The Honeymoon" with new and fresh musical numbers and specialties. Sarah Edwards, Carl Hayden, Harry Fender and the rest of the Park Opera company lent a hand in a pleasing offering. Current week, General Manager Flynn will give the "Girl in the Taxi," up-to-date, with some startling novelties.

The Players company hit the bullseye squarely with "Potash and Perlmutter." Dan Hanlon has given a production that vies with the original. The S. R. O. sign has been in evidence at more than half the performances. The big business the opening week in "Seven Keys to Baldstone" has been put in by the shrewd Mitchell Harris, who is greatest admirer of Perlmutter. Harris, it seems, does characters as pleasingly as "straight" roles. Thais Magrane plays Ruth Goldman with her delightful personality constantly in evidence. Joseph Daly, comedian of the Players, scored a real and definite hit in the broader character role of the two partners, Mr. Abe Potash. Week Oct. 2 (Veiled Prophet's Week) Willie Collier's successful farce, "Never Say Die," is the attraction.

At the American, Frederick Lewis and company in Carl Mason's drama of mystery, "The Other Wife," has done fine business. Mr. Lewis, one of the most popular of present day leading men, was last seen here with Margaret Anglin in her al fresco production of "As You Like It" in Forest Park last Spring, and has won a host of friends and admirers in St. Louis. The American has carded "The Old Homestead" for its holiday week attraction.

At the Columbia, the Russian dancing stars, Kosloff and Vlasta Maslova are the headliners. This popular theater is doing big business among the lovers of variety.

Mr. Melville Stultz is now manager of two houses, the new Jefferson and the Shubert-Garrick, K. and E. houses.

HAGEMAN.

RICHMOND, VA.

RICHMOND, Va. (Special).—One of the biggest musical hits of the season was "Watch Your Step," presented at the Academy of Music Sept. 26-27, with matines 27 to capacity houses. The return of "The Birth of a Nation" to the Academy of Music, beginning Oct. 2 for one week with daily matines, brought back to Richmond the gigantic spectacle which holds the record of the local playhouse. Hill's "Bringing up Father in Politics" is the Bijou's offering week 28-30 with matines 28-30. The best recommendation that can be given the play is the fact that Gus Hill is the producer, and every performance here was to crowded houses. "The Girl Without a Chance" at the Bijou Theater week Oct. 2-7 with matines 8-9.

Probably following "The Girl Without a Chance" at the Bijou will be "While the City Sleeps," a new play written by Edward E. Rose. All of the picture houses are attracting large audiences daily and nightly.

NEAL & McCONNELL.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: Albert Brown in a new play here, "The Black Feather," pleased large audiences, Sept. 22, 23 and matines. Everywoman delighted overfilling houses, 25, 26, and matinees.

Maud Allen danced here 29, 30 and matines, assisted by a symphony orchestra under the direction of Ernest Bloch. Dominion 25-27: Betty Washington and Hirschfeld Troupe scored great hits; others who also pleased were Hobart Rogers and Louise Mackintosh, Ed. Venton and his Dog, and Leon and Adeline Sisters, to capacity houses at each performance.

The Family: 25-30.—Good vaudeville and pictures to big business.

J. H. DUBKE.

BOSTON

BOSTON (Special).—The Henry Jewett Players began their career at the Copley Theater Sept. 30. This is the third, and by all odds, the most promising attempt that Mr. Jewett has made to establish a repertoire company in Boston. The plays are to be neither doubtful attempts in original productions—a policy that spelled speedy ruin for his first venture a few seasons ago at the Plymouth—nor exclusively Shakespearean, which was the nature of the repertoire forced upon Mr. Jewett by the conditions at the Opera House. Instead, he now proposes to draw on the best that modern English drama affords.

Thus "You Never Can Tell," "The Admirable Crichton," "The Importance of Being Earnest," and "Mrs. Dane's Defense" are to be the first plays to be offered with the new Shakespearean play or two, to follow. The Shaw play, in which the company began their season last Saturday, was an excellent choice for a beginning. It suffers none at all in the passage of time, and is as freshly amusing as ever. It gives, moreover, an excellent all-round view of Mr. Jewett's company. The roster includes Leonard Craske, Arthur Dennis, Leo Gordon, Leonard Grey, Lionel Giesler, Elisabeth Merson, Isabel Merson, Gladys Morris, Cameron Matthews, Jessamine Newcombe and Fred W. Perlmutter. All are English players, some like Mears, Craske, Gordon, and Perlmutter—more or less familiar to American theatergoers, and all of a training and competence that will serve well the purpose of repertory work. The first production of "You Never Can Tell" is certainly well above the usual stock company standards, and the first night audience enjoyed the piece keenly. Mr. Jewett is his own director, Arthur Dennis is stage manager and H. W. Paice.

The Copley has been redecorated to some extent, Cliford Pember has painted a new act drop, and the whole place has a new air of professional competence. But the house is so small that Mr. Jewett will have to work a consistently good business to make the venture a financial success.

"Rio Grande" began its season Monday at the Hollis Street. The other bills: Colonial, "The Foibles," "Wilbur," "Very Good Eddie," Park Square, "Hit-Or-Trail Holiday," Treatment, Civilization, "Shubert," "Atatinka," Plymouth, "The Silent Witness," Castle Square, "The Devil's Harvest."

Unless the censors become suddenly active, the film, "Is Any Girl Safe," will be seen this week at the Majestic.

FOURTH ISLAND.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (Special).—The Majestic Theater opened the season Saturday night, Sept. 30, with Eugene Walter's success, "Just a Woman." The house is now under management of Mr. Fletcher Billings, formerly treasurer, who succeeds Mr. Pierce. Mr. Billings is immensely popular and has contracted an array of bookings which bid very fair to give very strong opposition to its fellow houses. The Majestic, as usual, will feature unusual comedy of the highest type and in accordance with the custom. "The Blue Paradise" has been engaged to play week Oct. 1, followed by "The Fear Market," week Oct. 18. Among other bookings is "Very Good Eddie," which plays for the annual benefit of the German Hospital.

At the Montauk, Miss Yra Jeanne, off the stage Miss Irene Donohue, of Brooklyn fame, received a warm welcome from her admirers in "Lady Luxury." Large audiences were on hand and enjoyed the acting and singing. Madge Kennedy in "Fair and Warmer," current week.

The Grand Opera House continues to thrive with the operation of Daniels Amusement Company, who are fast gaining many new patrons. The attractions are of high order and found to the liking of the audiences. "Texas" was played to good effect. Harry Clay Blaney in "In Walked Jimmy," current week.

Douglas Fairbanks featured the Triangle bill with "Manhattan Madness" and with Keystone comedies comprised a select bill.

The Gotham is now the center of a new enterprise, under the management of Mr. Frank Gerard and Mark Nathan, offering select burlesque. The attractions are selected from the Independent Burlesque Circuit and the Gotham will be the only Greater New York house running plays from this circuit.

The Bushwick has just celebrated its fifth anniversary with a long and excellent bill headed by Emma Caruso. The results are highly gratifying. The Orpheum as usual played to very satisfactory houses.

HOST. J. MAXLINSON.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The long-hoped for event has transpired in the opening of the old Belasco Theater under the management of John Blackwood—famous in the old days when Lewis Stone was the matinee idol of Los Angeles. "The Fortune Hunter" was the initial offering, and the new leading man, Cecil Van Auker, imported from the Middle West bids fair to be a most popular chap.

Wm. Garwood, late popular moving picture man of the Universal Film Company, or more distinctly remembered from his Thanhouser productions has signed a contract with Oliver Morosco and will appear in the future Morosco theater offerings. All Billy's host of Western friends are mighty glad to see him return to the legitimate field.

To the Orpheum comes the famous Lily Langtry, she has brought her own selected English company to play here. "The Black Feather" is a sketch that has a very pretty idea, but does not give much plot or much chance for acting.

Carroll and Wheaten, in songs and dances, made a good impression.

Bert Levy, who sketched for the enjoyment of his audiences, donated his services and Mrs. Billy Byrne, manager of the Orpheum, donated the house, and in collaboration with the Omaha News gave a free show for children.

Mr. Wilbur Le Doup, manager of the Empress, has taken over the Brandeis for two weeks. The Empress is doing good business.

Nancy Boyer in "The Little Lady from Long Island" was the attraction at the Boyd. Week Sept. 21. The play and the cast are the best that have been seen thus far on the International Circuit.

From Sept. 27 to Oct. 11 is the season of the Akbarian Carnival in Omaha. A king and queen of the royal kingdom of Oliveria are chosen from among the society people of the city who are attended by twelve maid of honor. Miss Boyer had the maid of honor as her guests at a box party.

The Hip, Hip, Hooray Girls are at the Gayety week Sept. 20. Business good.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—With a wonderful cast that included Edith Helms, Blanche Lillie, Johnnie Marie, Marie Louise Bissers, Giuseppe Agostini, Salvatore Giordano, Giuseppe Inzerillo, Milo Pico, and George Shields, the second and concluding week of the highly successful engagement of the Aborn English Grand Opera company at the National Theater, was ushered in Monday night to a very large and enthusiastic audience with the ever popular "Rigoletto." The repertoire for the remainder of the season will comprise "The Jewels of the Madonna," "Il Trovatore," "La Boheme," "Lucia," "Madame Butterfly," and "Lohengrin," given in the order named. Laurette Taylor follows.

With the identical company that appeared at the Belasco last season in Edward Gidds Carter's "A Comedy of Romance," "The Cinderella Man," Oliver Morosco again presents his successful attraction to a very large attendance on the opening night, that warmly welcome Shelly Hull, Phoebe Foster, Frank Bacon, Reginald Mason, Berton Churchill, Theodore Babcock, Charles Lane, Hubert Wilkins and Louise Riall. Robinson Crusoe, Jr., with Al Jolson, follows.

The opening performance of "Bringing up Father in Politics," at Poli's is a benefit for the Capital War, Eye, and Throat Hospital, a capital performance is given by a very clever company.

Keith's current week's bill is a most popular one that presents Fritzi Scher, Isabell D'Armand, assisted by Bobby O'Neil in "The Demi-Tasse Revue"; Al Herman, Maria, Lo's successful reproductions of world famous Dresden and Berlin masterpieces; Devine and Williams in "The Travelling Salesman and the Female Drummer"; Bayonne Whipple; Walter Huston and company, and Myrtle Young and Jessica Brown. George W. Barbier and Carrie Thatcher, prime Washington favorites of the Columbia Players for three seasons at the Columbia, are the leading headliners at the Cosmos Theater this week, appearing in their successful Hillard Booth one-act play of four characters, entitled "One Woman's Way." Other numbers on the program are "Watch the Clock," George Cioe's pretty girl act, William Morrow and company, musical farceurs; Bixler and Lerner, Molly White, Evelyn and Dolly, and Hewitt and Culane.

"Blutch," Cooper's burlesque company, "The Sightseers," headed by Will J. Kennedy and Jack Miller's clever comedians, is the present week's strong drawing attraction at the Gayety.

Resident Manager Bobbins of Keith's, has received a letter from the police Said day company thanking the Keith management for its help in making the first annual event a success.

Five concerts will be given in the New National by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck on Tuesday afternoons, Oct. 31, Nov. 25, Jan. 2, Feb. 15, and March 18.

JONES T. WARD.

PHILADELPHIA

PHILADELPHIA (Special).—The openings continue to go merrily onward. The Broad after several spasmodic attempts, now announces the formal ushering in of the new theatrical season, and on Sept. 30 had the local premiere of "A Lady's Name," a comedy with Marie Tempest as the star.

Clifton Crawford gets better every year. He was so good last season that the box-offices at the Lyric was literally stormed this week (Oct. 1) when he made his local debut in "Her Soldier Boy." His new musical play, "At the Adelphi," "Experience," still continues its successful run.

While not a particularly pleasant play, "The House of Glass" has made quite a decided impression in its first week here at the Garrick. The cast is splendid and Mary Ryan is eminently fitted for the leading role.

Although its music is so familiar as to be considered old, still "Sibyl" is having a good run at the Forrest. The stars, Sanderson, Brian and Cawthon, in their triplets splendor are no doubt responsible.

The new International Circuit, playing dollar attractions at three of the local playhouses—so hotly contested that attendance and events that the offerings have not created a ripple on the local theatrical waters, quelled last year by the combining of the soothsaying oils of the Nixon-Zimmerman-Subert gentlemen's agreement. Still, at the Walnut, downtown, the Knickerbocker in West Philadelphia, and at the Orpheum in Germantown, the International Circuit's attractions are now appearing.

After many weeks of "no admittance," children are now admitted to the theaters and on Saturday night the ban was lifted. While it was said to affect the movies, the Stanley has done such a big business these past few weeks that the prices have been raised from 25 cents to 35 cents.

J. SOLIS COHEN, JR.

OMAHA, NEB.

OMAHA (Special).—Giuseppe Aldo Bandiera, the Italian pianist, made his first appearance in Omaha, week Sept. 21, at the Orpheum Theater as the headliner of a good bill.

"The Children That Might Have Been" is a sketch that has a very pretty idea, but does not give much plot or much chance for acting.

Carroll and Wheaten, in songs and dances, made a good impression.

Bert Levy, who sketched for the enjoyment of his audiences, donated his services and Mrs. Billy Byrne, manager of the Orpheum, donated the house, and in collaboration with the Omaha News gave a free show for children.

Mr. Wilbur Le Doup, manager of the Empress, has taken over the Brandeis for two weeks. The Empress is doing good business.

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ESTHER P. NEWMAN.

(Continued on page 15)

THE MIRROR'S LONDON LETTER

BY BEVERLY BRUX.

LONDON. Sept. 30 (Special correspondence).—The American rights of "The Fugitive," a new play from John Galsworth, have been secured by the Shuberts, who plan to bring it out in New York at an early day. "A Bit o' Love," another Galsworth product, will be seen in New York, possibly in December.

Miss Gertie Miller has returned from America and is rehearsing for "Houp La," which opens the new house, St. Martin's, on or about Oct. 20. The libretto and lyrics are by Paul Rubens and Hugh E. Wright, with music by the said Rubens and Nat D. Ayer.

An object lesson in what a London success means to its possessor is supplied by the fact that not until Edward Sheldon's play, "Romance," was an established success in England did foreign rights become of value. Miss Doris Keane produced this play in New York three years ago without its creating enthusiasm, but, since London saw and approved, important theater managers in Denmark, Holland, Italy, Spain, Portugal, France, Russia, Sweden, India, Australia, and South Africa have in quick succession acquired the rights.

The most interesting announcement of the week is that Mrs. Patrick Campbell will appear at the Coliseum on Oct. 16 in a new playlet written for her by Mr. Robert Hichens, the scene of which is laid in Africa. The famous actress will be seen in a part with great opportunities.

It was a happy thought of Mr. H. B. Irving's to revive at the Savoy that delightful comedy, "The Professor's Love Story," written twenty-two years ago by the then Mr. J. M. Barrie. Our Only Baronet-Dramatist—or, rather, our only dramatist who was made a baronet—has "touched up" the play here and there, but really it didn't need it to any extent. For the most part, "The Professor's Love Story" is the same as when the late E. S. Willard presented it at the Comedy in 1894. Mr. Irving gave a finished and fascinating performance of Willard's part, the old scientist whom the Power of Love causes to grow younger and younger. It will rank among "H. B.'s" finest acting achievements. Mr. Irving has cast the play in the completest and happiest fashion. Miss Kate Moffat (the long-beloved Bunty) plays

Effie delightfully; Mr. George Tawde (who was Bunty's dad) is very droll as the torpid-brained Henders! Mr. E. Holman Clark is highly humorous as Dr. Cossens; Mr. James Lindsay is excellent as Sir George Gilding; and Mr. J. Nelson Hamsey is a droll Pete. Miss Fay Compton is charming as Lucy White, and Miss Henrietta Watson is simply perfection as Miss Goodwillie.

The Barrie revival at the Savoy is already fraught with the happiest results. The play will run until Christmas.

Mr. Alfred Turner, who, since his return from America has been managing "Hobson's Choice" at the Apollo for Mr. Tom Ryley, returned to the States Sept. 20 to join Sir Herbert Tree as his general manager for the American tour.

"Hobson's Choice" reached its hundredth performance at the Apollo on Friday evening, Sept. 9, and continues to do splendid business at each of its nine shows per week.

The new curtain-raiser at the Aldwych is called "Sarah Sleeps Out." (Four years ago it was "Just the Thing.") The author, now revealed, is Mr. Charles Windermere, present actor-manager of the Aldwych. "Sarah Sleeps Out" is capitally acted, especially by Miss Dorothy Fane, as the damsel in the pajamas, and by the author, Mr. Windermere, who again impersonates the cheery and chivalrous shelterer.

It will interest New York to learn that to an audience of 2,000 wounded soldiers and a thousand or so of the general public, Mr. Seymour Hicks and Miss Lilian Terrell started their series of popular price plays at the Princess with their big traveling success, "Broadway Jones." Once again was Mr. Hicks hilarious throughout as the well meaning wastrel "Broadway," and Miss Terrell was charming as ever as the loving and lovable little secretary who helps to save him from his follies and failures. The company remains the strong and all round capable one that lately appeared with Mr. and Mrs. Hicks at the London Opera House.

"Woman and Wine" is enjoying a revival at the Lyceum. It was christened, I believe, in October, 1895. It is a relief to see that it is called "the popular drama," instead of "the great moral drama."

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 14)

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—San Diego was well taken care of from an amusement standpoint, for the week of Sept. 18, and record houses have been the results. At the Strand, Kleinschmidt's Pictures of the War were the attraction, and drew well.

The Pantages bill at the Savoy was another of those perfect bills, with the following acts: "The Midway Follies," Geo. N. Brown, and Billie Weston, Silber and North, "The Four Haley Sisters," Wm. de Hollis and Company, Stanley and Farrell, and the first installment of "The Crimson Stain Mystery," Silber and North were perhaps the hit of the entire bill, although they were all first class, but the clever team of Silber and North, was just a little ahead of the others in dealing out clean cut comedy.

The Hipp bill at the Spreckels drew the regular packed houses that have been seen nightly at this great theater. Chas. Hasty was seen for the second time in six months, and seemed to pull as many laughs as he did on his former visit. The Tin Chin Chinese acrobats were the headline act, and proved to be one of the best of its class. The act was held over for the entire week.

At the Ice Rink in the Expo Miss Koslow and Mr. Waltenberg closed their engagement of fourteen weeks Sept. 22, with a great reception and Ice Carnival. This clever team have delighted thousands during their stay here, and will leave many friends in a social way also.

The Stratford Outdoor Theater at Del Mar was dedicated Sept. 30, with an operatic and dramatic pageant entitled "The Spirit of Love." The play was written by Susanna Clayton Ott and produced under the direction of Lillian Burkhardt Goldsmith. Prominent in the cast were M. Frasconi, Mrs. Edna Darch, Mrs. Helen Taylor, Mrs. Constance Kennedy, and members of the People's Chorus of San Diego. Throngs of Los Angeles people motored down, and the opening was one of the society events of the season.

Otis Turner, director of the Fox Film Company has been a guest at the Hotel del Coronado for the past week.

MARIE DE BEAU CHAPMAN.

TORONTO

TORONTO, CAN. (Special).—Royal Alexandra, Sept. 25-30: "Along Came Ruth" by members of Robins' Stock company, also Temple Players of Hamilton, to good attendance, though patrons complain at being sort of hoodwinked, as they expected a touring company, well balanced, and with scenery to match, but they received instead Frances McGrath, Jack Amory, Vivian Laidlaw, and others, who were hardly the types called for in the New England play.

In stock these good folks are splendid at 25 to 75 cents, but when a designing manager advertises a Henry Savage production and charges \$1.50, there is certainly room for a "kick."

Grand Opera House, Sept. 25-30: "It Pays to Advertise," with a splendid company, is a welcome guest, and is doing excellent business. She's, Sept. 25-30: Jean Adair and company in "Maggie Taylor, Waitress," is the bright spot of a varied (if not a brilliant) bill this week: Trovato, with his violin; The Bison Four,

and Margaret Braun and company also score. The two Crisps are hardly dancers, though they move around the stage fast enough, with many changes of costume. Good attendance.

Low's, Sept. 25-30: Low's bill is very enjoyable this week. Suffrage Girls, with very pretty costumes are well worth a visit, and Conrad and Daniels, in violin and piano numbers, are excellent; Manhattan Trio, in songs, score well; also Sprague and Stevens, with their skating act, excellent attendance.

Hippodrome, Sept. 25-30: Dorothy Mather is a very pleasing and tuneful little lady, and Hyman Adler and company show up well in "Solomon's Bargain." Good attendance.

The many picture houses, also burlesque theaters are all doing good business, despite the fact that thousands of men are either at the seat of war or at the many camps, training for same.

LONDON, CANADA

LONDON, CAN. (Special).—Grand Opera House: Twin Beds, Sept. 13-14, the opening attraction of the season, drew capacity business at both performances and was thoroughly enjoyed. The Above Opera company in "The Bohemian Girl," Sept. 15-16, three performances, to good attendance and thorough appreciation. "It Pays to Advertise" has lost none of its popularity and delighted large audiences both matines and night. "A Pair of Silk Stockings," Sept. 20. The other dates were filled by pictures and vaudeville, a change having been made from Paramount to Fox films.

Manager Stewart of the Princess has secured the Hyatt and Lenore Musical Comedy company for a six weeks' engagement from Oct. 2 in addition to the regular picture programme.

The Majestic is now running Paramount pictures.

OAKLAND, CAL.

OAKLAND, CAL. (Special).—Macdonough: "Canary Cottage" repeated its great success of the former week, Sept. 16-17, and played to capacity houses at all performances. "The Mission Play," with one hundred native California actors and actresses, Sept. 14-30, to only fair-sized audiences.

Orpheum: Alan Brooks at the Orpheum, Sept. 24-30, in a remarkable sketch, "Dollars and Sense," which is one of the most stirring and original plays that has been here for some time, he is assisted by Irving Dillon and Miss Leah Peck. The balance of the vaudeville is good and comprises, Dunbar's Colored Minstrels, Al. and Fanny Steadman Willard, The Orpheum Players are presenting "The Ghost Breaker," and it is a jubilee of fun from start to finish. Some excellent work is done by George Webster, John Blanke, Jimima Wayne, Mina Gleason, and George Spaulding. Business continues good.

Pantages: Max Bloom and company in "That's My Horse" was the headliner of a good show. Sept. 24-30, and the balance of the programme consists of Leonard, Anderson and company, Alice Hamilton, Van Cello, George Morton, and Maley and Wood. Only fair houses.

Columbia: Will King and company in "King of the Air," to packed houses. Hippodrome: Vaudeville and feature photo plays to capacity.

Oakland: "The Reward of Patience" and "The Secret of the Swamp," films, Sept. 23-27. Franklin: Wm. S. Hart in "The Patriot." One of the strongest photo plays seen here for some time.

Reliance: Emily Whelan in "The Pretenders" and Nell Shipman in "God's Country and the Woman."

LOUIS SHEELINE.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—"Friend Martha" was well received at the Star, Sept. 25-30, and was worthy of capacity houses. Osa Waldron, as Martha, showed uncommon skill and captivated her audiences. Oct. 2-4, Cyril Maude in "Jeff," May Robson in the "Making Over of Mrs. Matt," Oct. 5-7.

"Alone at Last," Sept. 25-30, delighted light audiences at the Tech; "Go to It," Oct. 2-4.

"Her Naked Self," its name is a handicap as the play is not suggestive like the title, was presented at the Majestic, Sept. 25-30, and attracted large audiences. The presentation was admirably cast and worthy of any circuit. An unusual strong billing has been made, covering the balance of the season of thirty-eight weeks for the Majestic.

At Shea's, Sept. 25-30, L'Arrestina, Spanish dancers, headed the list of attractions and proved popular; Hunting and Francis were most favorably seen in their sketch, "Love Blossom."

"Follies of the Day," is a genuinely big burlesque spectacle and drew great crowds to the Gayety, Sept. 25-30. Week Oct. 2, "Star and Garter."

Fred Cady and an excellent cast entertained large audiences at the Academy, Sept. 25-30, with the musical comedy, "The Two Twins."

"The Office Girls" with a cast of notables kept the audiences at the Majestic, Sept. 25-30.

The big hit at the Lyric, Sept. 25-30, was the Anderson Revue, with its dozen girls. It was most enthusiastically approved.

J. W. BASKER.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—With an exceptionally attractive list of offerings the Albany theaters are doing a remarkably heavy business, consequently the local managers are in a most favorable frame of mind. At Harman's Bleecker Hall, Sept. 25-27, "Jacobs Ring" was a distinct success in Willard Mack's brilliant comedy, "Broadway and Butterfield." The audiences thoroughly enjoyed the many witty lines. The song numbers were hardly up to the standard. Miss Helen Lowell also made a good impression.

Maude Allan, in classical dancing, assisted by a large orchestra under the direction of Ernest Bloch, delighted a large audience Sept. 25. She proved herself an artist of unusual ability, and was repeatedly encored.

Cohan and Harris' "The House of Glass" scored a genuine hit, Sept. 25-30, drawing full houses.

Manager Rhodes of the Empire had a popular burlesque offering, week Sept. 25-30, in Fred Irwin's New Majestic, which attracted packed houses. Nadine Grey, Hawaiian dancer, was the added feature.

At Prator's Grand, week Sept. 25-30, was seen one of the best vaudeville bills of the season. The leading acts for the first half were Creighton, Belmont, and Creighton in "The Midtown Minstrels"; Burke, Touche, and company, Kelly, Wilder and company. The latter half Charles Mack and company, American Comedy Four, Max Carman Trio, Frits and Lucy Burch, and Florence Gadola were good drawing cards. The screen features were W. S. Hart in "The Patriot," and Dorothy Gish in "Bretchen." Crowded houses prevailed the entire week.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—"My Mother's Rosary," a play of human interest by Edward R. Rose was the attraction at the Gayety, week Sept. 24. It drew large audiences and was well played.

The Cabaret Girls Burlesque company enjoyed a fine week's business, Sept. 24-30, at the New Buckingham.

The 1916-1917 season at the B. F. Keith vaudeville house opened Sept. 21 and the week's business has been large. In the opening bill are Claude and Fannie Usher, Delano and Davies, Bert Hanson, Hoey and Lee, and Charles Kellow, "The Bird Man," and Bioson Sosley and company as headliners.

GEO. W. HENRICK.

There are now quartered in the vicinity of El Paso something like 50,000 militia and regulars of the United States Army, and most of them are theater goers, and therefore big houses await all attractions that come here.

One of the largest parades ever held in the United States took place on the 21, when 50,000 militia and regular troops paraded through the streets. It took seven and a half hours to pass a given point, and the Mayor declared a holiday.

Barnum & Bailey's circus has posted the town for two performances Oct. 8. This is the first time in two years that a big circus has been in El Paso.

The International Soil Products Exposition, in connection with the opening of the Elephant Butte dam, which is located about 100 miles north of El Paso, will hold forth in this city Oct. 14-15. Several attractions have been booked and large crowds are expected.

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EL PASO, TEX.

EL PASO, TEX. (Special).—Crawford, R. F. Marwell, Mgr. This theater opened Sept. 3 with high class vaudeville under the Western Vaudeville Managers' Association, affiliated with the Orpheum, Keith and other circuits, and has been playing to crowded houses with change of bill weekly. Week of Sept. 24, the headliners were Majestic Music Four, Harry Green, the city's soldier singer, McConnell & Austin, musical performers and James F. McDonald in a few lines of songs. Vaudeville has certainly taken well at this theater.

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T. E. SHELTON.

RALEIGH, N. C.

RALEIGH, N. C. (Special).—Al. G. Field's Minstrels, at the Academy of Music, Sept. 15, to splendid business. This company opened the season in Durham, N. C., and several other cities in the Southern territory. Sept. 19, "Mutt and Jeff's Wedding," fair business.

At the Grand, pictures and vaudeville to good attendance. Guy Johnson's Comedy Company, week Sept. 18-22; business satisfactory.

JOHN W. CARDEN.

WINONA, MINN.

WINONA, MINN. (Special).—The Winona Opera House, O. F. Burlingame, manager, opened the season Sept. 10 with "September Morn." Good show and house. "Million Dollar Doll," I. pleased "Graustark," 18, light house, Sherman Kelly Stock Company 17-24. Business good.

L. Robieck opened "The Strand," movie house, 18, with Wm. Gillette in "Sherlock Holmes" to attendance of over 2,000. The Colonial and Princess are doing their usual business.

F. H. HASTINGS.

(Continued on page 16)

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BILLINGS, MONT.

BILLINGS, MONT. (Special).—Babcock: Sept. 28, Ackerman and Harris (A. and H.) vaudeville, Artane, the balancing boy on chairs and tables; Lamont and Girle, comedy, singing and talking; Sam Rowley, the Duke of Duke's Mixture; Claire Hanson and company, "Childhood Memories"; Orpheus Comedy Four, comedy quartette, and the De Bars, comedy water juggling act. Oct. 1-2, Johnson and Arthur, comedy, magic illusions; Curtis' Trio, three singing entertainers; Rogers and Bruckway sketch, "Working for the City"; Max Heston and company, comedy, singing and talking; Max and Erwin, mirth and melody, and the Florence Troupe, world's premier acrobats. David Starr Jordan, Oct. 10; "Garden of Allah," Oct. 21.

EDWARD C. MARTIN.

REPORTS FROM MIRROR CORRESPONDENTS

ATLANTA AND THE CIRCUIT

Productions of International Have Not Been Overpowering— Competition by Better Companies—Field for Stock

ATLANTA, Ga. (Special).—If the people of Atlanta are willing to pay 75 cents to see productions which are amateurishly and absurdly cast and weakly and loosely presented, the International circuit, which made an invasion of this city three weeks ago, will be a crushing success in Georgia's capital. But there is too much sturdy and ambitious competition in Atlanta for the theatergoers to find enjoyment in ridiculous productions such as those that have made a bid for patronage under the banner of International.

In the town of the Atlanta Theater, the regular legitimate house, has opened but little is destined to draw crowds until the approach of 1917's Spring. The Forth Theater, booking Keith vaudeville, attracts the playgoers all seasons in the year; the Piedmont, the home of family vaudeville, recently found it necessary to go to the trouble of having an S. B. O. sign painted, and the motion picture places, with several exceptions, are netting splendid incomes for their managers.

The attractions which have been sent into Atlanta so far this season on the International circuit bring vividly to mind the productions that used to be as popular in Dixie as cotton—productions that were staged as a result of assiduous work on the part of players comprising the stock companies.

There is no reason in the world why the International offerings—judging by the three pieces Atlanta has seen—should flourish. Let's review what we have seen.

"The Natural Law," an impossible piece of work, was the first of the International's pain-

ful products that reached this town. The shining, glistening feature of the production was little Miss Caroline Waide, of New York, who essayed the principal feminine assignment. She was immensely clever and genuinely effective; her support was grotesque. With the exception of Miss Waide there wasn't another player in the bunch.

The second week Atlanta drew "Bringing up Father" on its International menu. In justice to the Grand Theater, where the performances are being staged, it should be recorded that the play drew excellent crowds. Of course, it was unfit to adorn the stage of any theater—but it packed the house at several performances.

"The Girl Without a Chance" slipped into town on Sept. 25 and is the most preposterous thing of them all. It isn't one-tenth as good as some of the thrillers the Baldwin-Melville stock companies used to offer in this section of the theatrical land. There were enough vamps and villainies, piedies and promises, broken hearts, shattered ambitions and destroyed hopes in the piece to start a war. The plot of the play would have been more difficult to trace than a yeggman after he had secured a twenty-four hour start.

A stock company—a stock company with absolute merit attached—could come to Atlanta this winter. There is a theater here—the Lyric—that is dark. But unless the company presented productions of finish and distinction, failure would be inevitable. I'm only twenty years old, but a kid of eleven could see this very plainly.

WARD MORRHOUSE.

BALTIMORE

BALTIMORE, (Special).—The largest and most brilliant audience of the season to date, crowded Ford's to the doors on Monday night when David Belasco made his long promised revival of "The Music Master." Strange as it may sound, it also marked the first appearance of David Warfield in his famous characterization of "Van Helsing" in this city, so the production took on an air of much lowered mystery and appreciation of a performance. Mr. Warfield received a tremendous ovation from his audience. Mr. Belasco has provided a cast fully as good as the original, some of whom were seen in their old roles, including that delightful actress Marie Balla, who received a warm welcome. Jane Cooper makes a sweet and girlish Helen Stanton. The house was sold out for every performance long before the curtain went up. Week Oct. 9 "Fair and Warmer" with Madge Kennedy.

Under the direction of Harry Henkel, whose able management brought forth such gratifying results for the Nixon interests last year, the Academy of Music inaugurated its season on Monday night with the "Winter Garden" production. Robinson Crusoe, Jr., with Al Jolson. As all names ballying from the "Winter Garden" have an established clientele of their own, it was not surprising to find an unusually large audience on hand for the opening "Crusoe, Jr." exists because of Jolson; without him the character would be out of the question. The piece is a series of bewitching stage pictures and fetching costumes. The performance was well received and the management promises to be most successful. Week Oct. 9, Lou Tellegen.

"The Natural Law," which received its first local presentation at Ford's last year, returned to town at the Auditorium this week. Opinions may differ as to the merits of the piece, owing to its rather frank treatment of certain subjects, but it is an interesting bit of writing and well constructed. The audience received the opening performance with every sign of favor. The interpreting cast is not as good as might be wished, although the staging is good. Business at the Auditorium, which plays the International Circuit, is not good, due to mediocre casts and plays.

"The Cinderella Man" had an excellent week at Ford's. It was one of the best plays of its type we have seen in many seasons and its success again demonstrated the wisdom of sending the original cast on the "road."

Burton Churchill, one of the most valued members of the Auditorium Players last season, gave a very dignified and sincere performance in this role.

Harry Herkel acquitted himself in fine style during its recent convention in this city of The National Grain Dealers Assn. He engaged a special vaudeville company and took entire charge of the staging and perfected all arrangements for one of the best vaudeville bills seen in Baltimore in connection with affairs of this sort.

Beginning Oct. 9, the Aborn Opera Co. opens a week's engagement at the Lyric, presenting "Jewels of the Madonna," "Madam Butterfly," "Lucia," "Bohemian" and "Lohengrin."

Plans are gradually being perfected for the season of "The Vaudeville Players" at their own playhouse on Center Street. The organization in New York and will be composed exclusively of local amateurs.

Chauncey Cleott, who for a number of years has been playing his annual engagement at Ford's, will this season appear at the Academy Oct. 19 in a new play by Gen. M. Cohan.

I. B. KRAMIS.

TACOMA, WASH.

TACOMA, Wash. (Special).—"Civilization" week, Sept. 17-23 to fair attendance. It followed "Alexander the Man of Mystery," who drew large crowds for two weeks and who will return Oct. 6.

The Sells-Floto Circus, Sept. 19, gave good performances for fair tents.

Rabindranath Tagore, week, Sept. 22, gave his first lecture in America on his arrival from India, in Tacoma, to a large audience.

FRANK B. COLE.

ST. LOUIS

ST. LOUIS, Mo. (Special).—Three theaters opened for the Fall and Winter on Oct. 2. The Shubert-Garrick with "Experience," the Jefferson (formerly the Shubert) with George M. Cohan's "Review," and the Imperial Dramatic Stock company at 10, 20 and 30, with "Kick in," at the Imperial Theater on Tenth and Pine.

Week Sept. 3, Billy Kent and Florence Mackay opened the jeans in a revised version of "The Henpecked," with new and fresh musical numbers and specialties. Sarah Edwards, Carl Hayman, Harry Fender and the rest of the Park Opera company lent a hand in a pleasing offering. Current week, General Manager Flynn will give the "Girl in the Taxi," up-to-date, with some startling novelties.

The Players company hit the bullseye with "Potash and Perlmutter." Dan Hanson has given a production that vies with the original. The S. B. O. sign has been in evidence at more than half of the performances. The big business the opening week in "Seven Keys to Baldpate" has been put in the shade. Mitchell Harris surprises his greatest admirers at "Perlmutter." Harris, it seems, does characters as plausibly as straight roles. Madame Mary Ruth Golding with her delightful personality constantly in evidence. Joseph Daly, comedian of the Players, scored a real and definite hit in the broader character role of the two partners, Mr. Abe Potash. Week Oct. 2 (Velled Prophet's Week) Willie Collier's successful farce, "Never Say Die," is the attraction.

At the American, Frederick Lewis and company in Carl Mason's drama of mystery, "The Other Wife," has done big business. Mr. Lewis, one of the most talented of present day leading men, was last seen here with Margaret Anglin in her *al fresco* production of "As You Like It" in Forest Park last Spring, and has won a host of friends and admirers in St. Louis. The Americans have carried "The Old Homestead" for its holiday week attraction.

At the Columbia, the Russian dancing stars, Kostof and Vlasta Maslova are the headliners. This popular theater is doing big business among the lovers of variety.

Mr. Melville Stutz is now manager of two houses, the new Jefferson and the Shubert-Garrick. K. and E. houses.

RICHMOND, VA.

RICHMOND, Va. (Special).—One of the biggest musical hits of the season was "Watch Your Step," presented at the Academy of Music Sept. 26-27, with matinees 27 to capacity houses. The return of "The Birth of a Nation" to the Academy of Music, beginning Oct. 1, for one week with daily matinees, brought back to Richmond the gigantic spectacle which holds the record of the local playhouse. Hill's "Bringing up Father in Politics" is the Bijou's offering week 25-30 with matinees 28-30. The best recommendation that can be given the play is the fact that Gus Hill is the producer, and every performance here was to crowded houses.

"The Girl Without a Chance" at the Bijou Theater week Oct. 2-7 with matinees 3-6.

Probably following "The Girl Without a Chance" at the Bijou will be "While the City Sleeps," a new play written by Edward E. Rose. All of the picture houses are attracting large audiences daily and nightly.

NEAL & McCONNELL.

OTTAWA, ONT.

OTTAWA, Ont. (Special).—Russell: Albert Brown in a new play here, "The Black Feather," pleased large audiences. Sept. 22, 23 and matinee "Everywoman" delighted overflowing houses, 25 and matinee.

Maud Allen danced here 29, 30 and matinee, assisted by a symphony orchestra under the direction of Ernest Bloch.

Dominion 25-27: Betty Washington and Hirschhoff Troupe scored great hits; others who also pleased were Hobt, Rogers and Louise Mackintosh, Ed. Venton and his Dog, and Leon and Adeline Sisters, to capacity houses at each performance.

The Family: 25-30.—Good vaudeville and pictures to big business.

J. H. DUBRE.

BOSTON

BOSTON (Special).—The Henry Jewett Players began their career at the Copley Square Sept. 30. This is the third, and by odds the most promising attempt that Mr. Jewett has made to establish a repertoire company in Boston. The players are to be in neither doubtful attempts in original productions—a policy that spelled speedy ruin for his first venture a few seasons ago at the Plymouth—not exclusively Shakespearean, which was the nature of the repertoire forced upon Mr. Jewett by the conditions at the Opera House. Instead, he now proposes to draw on the best that modern English drama affords.

Thus "You Never Can Tell," "The Admirable Crichton," "The Importance of Being Earnest," and "Mrs. Dane's Defence" are to be the first plays to be offered, with the Sheridan and Goldsmith comedies, and perhaps a Shakespeare play or two, to follow.

The Shaw play, which the company began their season last Saturday, was an excellent choice for a beginning. It suffers none at all in the passage of time, and is as freshly amusing as ever.

It gives, moreover, an excellent all-round view of Mr. Jewett's company. The roster includes Leonard Craske, Arthur Dennis, Leo Gordon, Leonard Grey, Lionel Glenister, Elisabeth Merson, Isabel Merson, Gladys Morris, Cameron Matthews, Jessamine Newcombe and Fred W. Perman. All are English players, some like Messrs. Craske, Gordon, and Perman—more or less familiar to American theatergoers, and all of a training and competence that will serve well the purpose of repertoire work.

"The Importance of Being Earnest" is certainly well above the usual stock company standards and the fare night audience enjoyed the piece keenly. Mr. Jewett is his own director, Arthur Dennis is stage manager, and H. W. Patten.

The Copley has been redecorated to some extent, Clifford Pember has painted a new act drop, and the whole place has a new air of professional competence. But the house is so small that Mr. Jewett will have to have consistently good business to make the venture a financial success.

"Rio Grande" began its season Monday at the Hollis Street. The other bills: Colonial, "The Folies," "Wilbur," "Very Good Eddie," "Park Square," "Hit-the-Trail Holiday," "Montgomery," "Civilization," "Shubert," "Matinika," "Plymouth," "The Devil's Harvest."

Unless the censors become suddenly active, the film, "Is Any Girl Safe," will be seen this week at the Majestic.

FOURTH ISLAND.

BROOKLYN, N. Y. (Special).—The Majestic Theater opened the season Saturday night, Sept. 30, with Eugene Walter's success, "Just a Woman." The house is now under management of Mr. Fletcher Billings, formerly treasurer, who succeeds Mr. Pierce. Mr. Billings is immensely popular and has contracted an array of bookings which bid very fair to give very strong opposition to its fellow houses. The Majestic, as usual, will feature unusual comedy of the highest type and in accordance with the custom.

"The Blue Paradise" has been engaged to play week Oct. 9, followed by "Fear No Fault" week Oct. 16. Among other bookings is "Very Good Eddie," which plays for the annual benefit of the German Hospital.

At the Montauk, Miss Yra Jeanne, off the stage Miss Irene Donoghue, of Brooklyn fame, received a warm welcome from her admirers in "Lady Luxury." Large audiences were on hand and enjoyed the acting and singing. Madge Kennedy in "Fair and Warmer," current week.

The Grand Opera House continues to thrive with the operation of Daniels Amusement Company, who are fast gaining many new patrons.

The attractions are of high order and found to the liking of the audiences. "Texas" was played to good effect. Henry Clay Bianey in "In Walks Jimmy," current week.

Douglas Fairbanks features the Triangle bill in "Manhattan Madness" and with Keystone comedies comprised a select bill.

The Gotham is now the center of a new enterprise, under the management of Mr. Frank Gerard and Mark Nathan, offering select burlesque. The attractions are selected from the Independent Burlesque Circuit and the Gotham will be the only Greater New York house running plays from this circuit.

The Bushwick has just celebrated its fifth anniversary with a long and excellent bill headed by Emma Carus. The results are highly gratifying. The Orpheum as usual played to very satisfactory houses.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The long-hoped-for event has transpired in the opening of the old Belasco Theater under the management of John Blackwood—famous in the old days—when Lewis Stone was the matinee idol of Los Angeles. "The Fortune Hunter" was the initial offering and the new leading man, Cecil Van Auken, imported from the Middle West bids fair to be the most popular chap.

W. G. Gardner, late popular moving picture man of the Universal Film Company, or more distinctly remembered from his Thanhouser productions has signed a contract with Oliver Morosco and will appear in the future Morosco theater offerings. All Billy's host of Western friends are mighty glad to see him return to the legitimate field.

To the Orpheum comes the famous Lily Langtry, she has brought her own selected English company and gives a very strong one-piece act called "Ashes."

Al. Lyell and Bob Higgins have a notable act, "A Friend of Fathers." Harry and Emma Sharrock in some little, second-night work.

The second week of "Rolling Stones" is starting out in the Morosco Theater and it surely seems as if this big comedy is due for a good long run at this house. It carries a "laugh a line," and it should be as popular here as in New York.

Woolley of the Woolley Theater, has obtained complete control of the full local Paramount lease, which has made this theater more popular than ever.

Beginning Monday, Sept. 25, the Burbank theater presented an elaborate revival of "The Lottery Man," the play that has kept the entire world laughing for more than five years. This is under the direction of Curt-Wesner, and includes Carolyn Rankin, in the role of "Lizzie," the part which she created in the original New York production.

J. VAN CARTHILL.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—With a wonderful cast that included Eddie Helms, Bianchi Sarco, Lillian Eubank, Marie Louise Blyers, Giuseppe Antonio, Salvatore Giordano, Giuseppe Ingrilli, Miss Price and George Shields, the second and concluding week of the highly successful engagement of the Aborn English Grand Opera company at the National Theater, was ushered in Monday night to a very large and enthusiastic audience with the ever popular "Rigoletto." The repertoire for the remainder of the stay will comprise "The Jewels of the Madonna," "Il Trovatore," "La Boheme," "Lucia," "Madame Butterfly," and "Lohengrin," given in the order named. Laurette Taylor follows.

With the identical company that appeared at the Belasco last season in Edward Childs Carpenter's comedy romance, "The Cinderella Man," Oliver Morosco again presents his successful attraction to a very large attendance on the opening night, that warmly welcome Shelly Hill, Phoebe Foster, Frank Bacon, Reginald Mason, Burton Churchill, Theodore Babcock, Charles Lane, Hubert Wilkins and Louise Williams.

The opening performance of "Bringing up Father in Politics," at Poll's is a benefit for the Washington Ear, Eye, and Throat Hospital, a capital performance is given by a very clever company.

Keith's current week's bill is a most popular one that presents Fritzi Schaefer, Isabell D'Armand, assisted by Bertie O'Neill in "The Demi-Tasse," "Al Horner, Maria Lo's porcelains and reproductions of world famous Dresden ware and china masterpieces: Devine and Williams, in "The Travelling Salesman and the Female Drummer"; Bayonne Whipple; Walter Huston and company, in "Spooks"; Ernestine Asoria and George W. Barbier and Carrie Thatcher, prime Washington favorites of the Columbia Players for three seasons at the Columbia, are the leading headliners at the Cosmos Theater this week, appearing in their successful Hilliard Booth's one-act play of four characters, entitled "One Woman's Way." Other numbers on the programme are "Watch the Clock," George Choi's pretty girl act, William Morrow and company, musical farces; Dixie and Lerner, Molly White, Evelyn and Dolly, and Hewitt and Culver.

"Blutch" Cooper's burlesque company, "The Sightseers," headed by Will J. Kenney and Jack Miller's clever comedians, is the present week's strong drawing attraction at the Gayety.

Resident Manager Robbins of Keith's, has received a letter from the police field day committee thanking the Keith management for its help in making the first annual event a success.

Five concerts will be given in the New National by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck on Tuesday afternoons, Oct. 31, Nov. 25, Jan. 2, Feb. 18, and March 15.

PHILADELPHIA

PHILADELPHIA (Special).—The opening continues to go merrily onward. The Broad after several spasmodic attempts, now announces the formal ushering in of the new theatrical season, and on Sept. 30 had the local premiere of "A Lady's Name," a comedy with Marie Tempest as the star.

Clifton Crawford gets better every year. He was so good last season that the box-office at the Lyric was literally stormed this week (Oct. 1) when he made his local debut in "Her Soldier," a new musical play.

"At the Adelphi," "Experience," still continues its successful run.

While not a particularly pleasant play, "The House of Glass" has made quite a decided impression in its first week here at the Garrick. The cast is splendid and Mary Ryan is eminently fitted for the leading role.

Although its music is so familiar as to be considered old, still "Sybil" is having a good run at the Forrest. The stars, Sanderson, Brian and Cawthorn, in their triplicated splendor are no doubt responsible.

The new International Circuit, playing dollar attractions has very quietly begun its operations. The three of the local playhouses—so softly has it stolen into town, without the usual publicity that attends such events that its offerings have not created a ripple on the local theatrical waters, quelled last year by the commissioning of the Shubert gentlemen's agreement. Still, at the Walnut downtown, the Knickerbocker in West Philadelphia, and at the Orpheum in Germantown, the International Circuit's attractions are now appearing.

After many weeks of "no admittance," children are now admitted to the theaters and on Saturday night the ban was lifted. While it was said to affect the movies, the Stanley has done such a big business these past few weeks that the prices have been raised from 25 cents to 35 cents.

OMAHA, NEB.

OMAHA (Special).—Giuseppe Aldo Randeser, the Italian pianist, made his first appearance in Omaha, week Sept. 21, at the Orpheum Theater as the headliner of a good bill.

"The Children That Might Have Been" is a sketch that has a very pretty idea, but does not give much plot or much chance for acting.

Carroll and Wheaten, in songs and dances, made a good impression.

Bert Levy, who sketched for the enjoyment of his audiences, donated his services and Mr. Billy Byrne, manager of the Orpheum, donated the house, and in collaboration with the Omaha Daily News gave a free show for children.

Mr. Wilbur Doop, manager of the Empress, has taken over the Brandeis for two weeks. The Empress is doing good business.

Nancy Boyer in "The Little Lady from Long Island" was the attraction at the Boyd week Sept. 21. The play and the cast are the best that have been seen thus far on the International Circuit.

From Sept. 27 to Oct. 11 is the season of the Akashen Carnival in Omaha. A king and queen of the royal kingdom of Oliveria are chosen from among the society people of the city, who are attended by twelve maidens of honor. Miss Boyer had the maidens of honor at a box party.

The Hin Hin Hooray Girls are at the Gayety week Sept. 20. Business good.

ENTHUS. P. NEWMAN.

(Continued on page 15)

THE MIRROR'S LONDON LETTER

BY BEVERLY BRUX.

LONDON, Sept. 30 (Special correspondence).—The American rights of "The Fugitive," a new play from John Galsworth, have been secured by the Shuberts, who plan to bring it out in New York at an early day. "A Bit o' Love," another Galsworth product, will be seen in New York, possibly in December.

Miss Gertrude Miller has returned from America and is rehearsing for "Houp La," which opens the new house, St. Martin's, on or about Oct. 20. The libretto and lyrics are by Paul Rubens and Hugh E. Wright, with music by the said Rubens and Nat D. Ayer.

An object lesson in what a London success means to its possessor is supplied by the fact that not until Edward Sheldon's play, "Romance," was an established success in England did foreign rights become of value. Miss Doris Keane produced this play in New York three years ago without its creating enthusiasm, but, since London saw and approved, important theater managers in Denmark, Holland, Italy, Spain, Portugal, France, Russia, Sweden, India, Australia, and South Africa have in quick succession acquired the rights.

The most interesting announcement of the week is that Mrs. Patrick Campbell will appear at the Coliseum on Oct. 16 in a new playlet written for her by Mr. Robert Hichens, the scene of which is laid in Africa. The famous actress will be seen in a part with great opportunities.

It was a happy thought of Mr. H. B. Irving's to revive at the Savoy that delightful comedy, "The Professor's Love Story," written twenty-two years ago by the then Mr. J. M. Barrie. Our Only Baronet-Dramatist—or, rather, our only dramatist who was made a baronet—has "touched up" the play here and there, but really it didn't need it to any extent. For the most part, "The Professor's Love Story" is the same as when the late E. S. Willard presented it at the Comedy in 1894. Mr. Irving gave a finished and fascinating performance of Willard's part, the old scientist whom the Power of Love causes to grow younger and younger. It will rank among "H. B.'s" finest acting achievements. Mr. Irving has cast the play in the completest and happiest fashion. Miss Kate Moffat (the long-beloved Bunty) plays

Effie delightfully; Mr. George Tawde (who was Bunty's dad) is very droll as the torpid-brained Henders! Mr. E. Holman Clark is highly humorous as Dr. Cossens; Mr. James Lindsay is excellent as Sir George Gilding; and Mr. J. Nelson Ramsay is a droll Pete. Miss Fay Compton is charming as Lucy White, and Miss Henrietta Watson is simply perfection as Miss Goodwillie.

The Barrie revival at the Savoy is already fraught with the happiest results. The play will run until Christmas.

Mr. Alfred Turner, who, since his return from America has been managing "Hobson's Choice" at the Apollo for Mr. Tom Ryley, returned to the States Sept. 20 to join Sir Herbert Tree as his general manager for the American tour.

"Hobson's Choice" reached its hundredth performance at the Apollo on Friday evening, Sept. 9, and continues to do splendid business at each of its nine shows per week.

The new curtain-raiser at the Aldwych is called "Sarah Sleeps Out." (Four years ago it was "Just the Thing.") The author, now revealed, is Mr. Charles Windermere, present actor-manager of the Aldwych.

"Sarah Sleeps Out" is capitally acted, especially by Miss Dorothy Fane, as the damsel in the pajamas, and by the author, Mr. Windermere, who again impersonates the cheery and chivalrous shelterer.

It will interest New York to learn that to an audience of 2,000 wounded soldiers and a thousand or so of the general public, Mr. Seymour Hicks and Miss Ethelaine Terrell started their series of popular price plays at the Princes with their big traveling success, "Broadway Jones." Once again was Mr. Hicks' hilarious throughout as the well meaning wastrel "Broadway," and Miss Terrell was charming as ever as the loving and lovable little secretary who helps to save him from his follies and failures. The company remains the strong and all round capable one that lately appeared with Mr. and Mrs. Hicks at the London Opera House.

"Woman and Wine" is enjoying a revival at the Lyceum. It was christened, I believe, in October, 1895. It is a relief to see that it is called "the popular drama," instead of "the great moral drama."

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 14)

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—San Diego was well taken care of from an amusement standpoint, for the week of Sept. 18, and record houses have been the results. At the Strand, Kleinischmidt's Pictures of the War were the attraction, and drew well.

The Pantagruel bill at the Savoy was another of those perfect bills, with the following acts: "The Midnight Mission," Geo. N. and Billie Weston, Silver and North, "The Four Happy Sisters," Wm. de Hollis and Company, Stanley and Farrell, and the first installment of "The Crimson Stain Mystery." Silver and North were perhaps the hit of the entire bill, although they were all first class, but the clever team of Silver and North, was just a little ahead of the others in dealing out clean cut comedy.

The Hip bill at the Spratshus drew the regular packed houses that have been seen nightly at this great theater. Chas. Hasty was seen for the second time in six months, and seemed to pull as many laughs as he did on his former visit. The Tin Chin Chinese acrobats, were the headline act, and proved to be one of the best of its class. The act was held over for the entire week.

At the Ice Rink in the Expo Miss Kosoff and Mr. Waitzberg closed their engagement of fourteen weeks Sept. 22, with a great reception and Ice Carnival. This clever team have delighted thousands during their stay here, and will have many friends in a social way also.

The Stratford Outdoor Theater at Del Mar was dedicated Sept. 20, with an operatic and dramatic pageant entitled "The Spirit of Love." The play was written by Susanna Clayton Ott and produced under the direction of Lillian Burkhardt Goldsmith. Prominent in the cast were M. Frasconi, Mme. Edna Darch, Mme. Helen Thorner, Mme. Constance Balfour, and members of the People's Chorus of San Diego. Throngs of Los Angeles people motored down, and the opening was one of the society events of the season.

Otto Turner, directors of the Fox Film Company has been a guest at the Hotel del Coronado for the past week.

MARIE DE BRAT CHAPMAN.

TORONTO

TORONTO, CAN. (Special).—Royal Alexandra, Sept. 25-30: "Alone Came Ruth" by members of Robins' Stock company, also Temple Players of Hamilton, to good attendance, though patrons complain at being sort of hoodwinked, as they expected a touring company, well balanced, and with scenery to match, but they received instead Frances McGrath, Jack Amory, Vivian Laddow, and others, who were hardly the types called for in the New England comedy.

In stock, these good folks are splendid at 25 to 75 cents, but when a designing manager advertises a Henry Savage production and charges \$1.50, there is certainly room for a "kick."

Grand Opera House, Sept. 25-30: "It Pays to Advertise" with a splendid company, is a welcome guest, and is doing excellent business. Show's, Sept. 25-30: Jean Adams and company in "Maggie Taylor, Waitress," in the bright spot of a varied (if not a brilliant) bill this week; Trovato, with his violin; The Bison Four,

and Margaret Braun and company also score. The two Crisps are hardly dancers, though they move around the stage fast enough, with many changes of costume. Good attendance.

Loew's, Sept. 25-30: Loew's bill is very enjoyable this week. Suffrage Girls, with very pretty costumes are well worth a visit, and Conrad and Daniels, in violin and piano numbers, are excellent; Manhattan Trio, in songs, score well; also Sprague and McNeese, with their skating act, and excellent attendance.

Hippodrome, Sept. 25-30: Dorothy Mather is a very pleasing and tuneful little lady, and Hyman Adler and company show up well in "Solomon's Bargain." Good attendance.

The many picture houses, also burlesques, stars are all doing good business, despite the fact that thousands of men are either at the seat of war or at the many camps, training for same.

GEO. M. DANTRAY.

LONDON, CANADA

LONDON, CAN. (Special).—Grand Opera House: "Twin Beds," Sept. 13-14, the opening attraction of the season drew capacity business at both performances and was thoroughly enjoyed. "Grand Opera House" in "The Bohemian Girl," Sept. 15-18, three performances, to good attendance and thorough appreciation. "It Pays to Advertise" has lost none of its popularity and delighted large audiences both matines and night. "A Pair of Silk Stockings," Sept. 20. The other dates were filled by pictures and vaudeville, a change having been made from Paramount to Fox films.

Manager Stewart of the Princess has secured for a six weeks' engagement from Oct. 2 in addition to the regular picture programme. The Majestic is now running Paramount pictures.

C. E. A. WEISS.

OAKLAND, CAL.

OAKLAND, CAL. (Special).—Macdonough's "Canary Cottage" repeated its great success of the former week, Sept. 10-16, and played to capacity house at all performances. "The Mission Play," with one hundred native Californian actors and actresses, Sept. 14-30, to only fair audiences.

Orpheum: Alas Brooks at the Orpheum, Sept. 24-30, in a remarkable sketch, "Dollars and Sense," which is one of the most stirring and original plays that has been here for some time, he is assisted by Irving Dillon and Miss Leah Peck. The balance of the vaudeville is good and comprises, Dunbar's Colored Minstrels, Al. and Fanny Steadman, Willard, The Orpheum Players are presenting "The Ghost Breaker," and it is a jubilee of fun from start to finish. Some excellent work is done by George Webster, John Blake, Justina Wayne, Mina Gleason, and George Spaulding. Business continues good.

Pantagruel: Max Bloom and company in "That's My House," was the headliner of a good show. Sept. 24-30, and the balance of the programme consists of Leontard, Anderson and company, Alice Hamilton, Van Cello, George Morton, and Maley and Wood. Only fair houses.

Columbia: Will King and company in "King of the Air," to packed houses. Hippodrome: Vaudeville and feature photo plays, capacity. Oakland: "The Reward of Patience" and "The Secret of the Swamp," films, Sept. 23-27. Franklin: Wm. S. Hart in "The Patriot," one of the strongest photo plays seen here for some time.

Reliance: Emily Whelan in "The Pretenders" and Neil Shipman in "God's Country and the Woman."

LOUIS SHEELINE.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—Friend Martha was well received at the Star, Sept. 25-30, and was worthy of capacity houses. Oma Waldron, as Martha, showed uncommon skill and captivated her audiences. Oct. 2-4, Cyril Maude in "Jeff"; May Hobson in the "Making Over of Mrs. Matt," Oct. 5-7.

"Alone at Last," Sept. 25-30, delighted light audiences at the Teek; "Go to It," Oct. 2-4.

"Her Naked Self," its name is a handicap as the play is not suggestive like the title, was presented at the Majestic, Sept. 25-30, and attracted large audiences. The presentation was admirably cast and worthy of any circuit. An unusually strong billing has been made, covering the balance of the season of thirty-eight weeks for the Majestic.

At the Star's, Sept. 25-30, L'Arrentine, Spanish dancers, headed the list of attractions and proved popular; Hunting and Francis were most favorably seen in their sketch, "Love Blossom."

"Follies of the Day," is a genuinely big burlesque spectacle and drew great crowds to the Gayety, Sept. 25-30. Week Oct. 2, "Star and Garter."

Fred Cady and an excellent cast entertained large audiences at the Academy, Sept. 25-30, with the musical comedy, "The Two Twins."

"The Office Girls," with a cast of notables kept the audiences at the Majestic, Sept. 25-30, in good humor.

The big hit at the Lyric, Sept. 25-30, was the Anderson Revue, with its dozen girls. It was most enthusiastically approved.

J. W. BAXTER.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—With an exceptionally attractive list of offerings the Albany theaters are doing a remarkably heavy business, consequently the local managers are in a most happy frame of mind. At the Harmanus Bleeker Hall, Sept. 25-27, Bessie King was a distinct success. William Mac's brilliant comedy, "Broadway and Buttermilk," was a big audience thoroughly enjoyed the many witty lines. The song numbers were hardly up to the standard. Miss Helen Lowell also made a good impression.

Maud Allan, in classical dancing, assisted by a large orchestra under the direction of Ernest Bloch, delighted a large audience Sept. 28. She proved herself an artist of unusual ability, and was repeatedly encored.

Cohan and Harris' "The House of Glass" scored a genuine hit, Sept. 29-30, drawing full houses.

Manager Rhodes of the Empire had a popular matinee offering week Sept. 29-30, in Fred Irwin's New Majestic, which attracted packed houses. Nadine Grey, Hawaiian dancer, was the added feature.

At Proctor's Grand, week Sept. 25-30, was seen one of the best vaudeville bills of the season. The leading acts for the first half were Crookston, Belmont, and Creighton in "The Midtown Minstrels"; Burke, Touchay and company, Kelly, Wilder and company. The latter half Charles Mack and company, American Comedy Four, Ezra Carman Trio, Frits and Lucy Burch, and Florence Gadola were good drawing cards. The screen features were W. S. Hart in "The Patriot," and Dorothy Gish in "Bretches." Crowded houses prevailed the entire week.

GEO. W. HENRICK.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—"My Mother's Rose," a play of human interest by Edward N. Rose was the attraction at the Gentry, week Sept. 25. It drew large audiences and was well played.

The Cabaret Girls Burlesque company enjoyed a fine week's business, Sept. 24-30, at the New Buckingham.

The 1916-1917 season at the B. F. Keith vaudeville house opened Sept. 24 and the week's house was held large. In the opening bill are Claude and Fannie Usher, Dalton and Davies, Bert Hanlon, Hoey and Lee, and Charles Kellow, "The Bird Man," and Blanche Sosley and company as headliners.

The H. Y. Barkhot Carnival and Wild West Show drew large crowds at the exciting open air performances given week ending Sept. 30.

Max Rabinoff announces a brief season of Grand Opera, Oct. 17-18. It will be given at the Keith house with singers of world wide reputation, including Kentucky's own Ricardo Martin. The advance sale is now proceeding and there is every reason the season will be a success.

Ringling Brothers Circus, for two performances, Oct. 8.

All of the moving picture houses are doing a very large business. The latest released films are being shown with many of the notable screen stars in the casts.

Cleves Kinkaid, author of "Common Clay" was one of the visitors of the week. His home people are naturally proud of his success as a dramatist.

With the exception of Horace McCracklin at the Buckingham Theater all of the local managers for the present season are new men. Manager Sample of Macaulay's, Manager Wall of The Gayety, and Manager Bettick of Keith's begin their managerial careers here with the 1916-1917 season.

CHARLES D. CLARK.

BILLINGS, MONT.

BILLINGS, MONT. (Special).—Babcock: Sept. 28, Ackerman and Hart (A. and H.) vaudeville. Artane, the balancing boy, on chair-tables; Lamont and Girls, comedy, singing and talking; Sam Rowley, the Duke of Duke's Mixtures; Claire Hanson and company, "Childhood Memories"; Orpheus Comedy Four, comedy quartette, and the De Bars, comedy water juggling act.

Oct. 1-2. Johnson and Arthur, comedy, magic illusions; Curtis Trio, three singing entertainers; Rogers and Brockway, sketch, "Working for the City"; Hazel Heaton and company, comedy, singing and talking; Mack and Erwin, mirth and melody, and the Florence Troupe, world's premier acrobats. David Starr Jordan, Oct. 10: "Garden of Allah." Oct. 21.

EDWARD C. MARTIN.



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EL PASO, TEX.

EL PASO, TEX. (Special).—Crawford, E. F. Maxwell, Mar. This theater opened Sept. 3 with high class vaudeville under the Western Vaudeville Managers' Association, affiliated with the Orpheum, Keith and other circuits, and has been drawing to crowded houses with change of bill weekly. "W. F. Keith" is the headliner. Majestic Musical Four, Harry Ottman, "the old soldier singer," McDaniel, A. Austin, bicycle performers and James E. McDonald in a few line of songs. Vanderlin has certainly taken well at this theater.

There are now quartered in the vicinity of El Paso something like 50,000 militia and regulars of the United States Army, and most of them are theater goers, and therefore big houses await all attractions that come here.

One of the largest parades ever held in the United States took place on the 21, when 20,000 militia and regular troops paraded through the streets. It took seven and a half hours to pass a given point, and the Mayor declared a holiday.

Barnum & Bailey's circus have posted the town for two performances Oct. 8. This is the first time in two years that a big circus has been in El Paso.

The International Soil Products Exposition, in connection with the opening of the Black Butte dam, which is located about 100 miles north of El Paso, will hold forth in this city Oct. 14-24. Several attractions have been booked and large crowds are expected.

T. H. SHULTON.

RALEIGH, N. C.

RALEIGH, N. C. (Special).—Al. G. Field's Minstrels, at the Academy of Music, Sept. 15, to splendid business. This company opened the season in Durham, N. C., and several other cities in the Southern territory. Sept. 19, "Mutt and Jeff's Wedding," fair business.

At the Grand, pictures and vaudeville to good attendance. Guy Johnson's Comedy Company, week Sept. 18-21; business satisfactory.

JOHN W. CALDEN.

WINONA, MINN.

WINONA, MINN. (Special).—The Winona Opera House, O. F. Burlingame, manager, opened the season Sept. 10 with "September Morn." Good show and house. "Million Dollar Doll," I. pleased. "Grandstar," 16, light house, Sherman Kelly Stock Company, 17-24. Business good.

L. Bolisch opened "The Strand," movie house, 18, with Wm. Gillette in "Ginger Holmes" to attendance of over 2,000. The Colonial and Princess are doing their usual business. F. H. HASTINGS.

(Continued on page 16)



CARROLL McCOMAS

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Management David Belasco

Cohan Theatre

PEGGY O'NEIL

"THE FLAME"

Lyric Theatre

MARTHA HEDMAN

In "THE BOOMERANG"

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-Aehl-Cook



JACK ROLLENS

TYPES

(Abitations were discussed yesterday, and when it came to me, my voice was heard to say, "Who knows, I may some day be as good a golf player as Otto Kruger or Station P. Standing—ah, yes, who 'nose' who 'nose'—")

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SEASON 1916-17

A. H. WOODS

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

KANSAS CITY

KANSAS CITY, Mo. (Special).—Orpheum (M. Lehman, manager): Clark and Hamilton, principals, failed to arrive for the opening performance, so Jim and Betty Coots, in a musical act walked off with the honors—in fact they stopped the show. Ralph Dunbar's Maryland Singers was the added feature. Other acts which scored were Vera Sabina and Maurice Spitzer in a dancing novelty, George Howell and Company in the Red Fox Trot, Johnny Cantwell and Rita Walker in a lot of nonsense and Martindale and Sylvester in an acrobatic act. Major MacRhodes, a local juvenile violinist, substituted for the absentees who arrived Monday. Big business.

Pantages (W. J. Timmons, manager): Rita Gould, of "Maid in America," is the bright star of the current vaudeville bill here, though Lila Shaw and Company in a comedy sketch run her close second. On the bill were also Lipski's dogs in a canine pantomime, the College Girls Frolics, Gardner and Nevers, songs and dances, Lily and Bessie in the lime, and Little Caruso, diminutive tenor. Excellent.

Globe (Cyrus Jacobs, manager): The first roadshow of the season proved to be a 100 per cent bill. Eddie Kane and Jay Herman, the Midnight Sons, were worthy of their honors. The Swiss Song Birds and Henry and Lissel in a song and dance number also scored. Chatbot and Dixon in a musical novelty, Mosher Hayes and Mosher in a bicycle act, and Bio and Delmar in living motion pictures were also worthy of mention.

Garden (W. H. Quigley, manager): After several indifferent productions the new International circuit attractions are showing marked improvement. "The Woman He Married," a very interesting play, featuring Marie Pettes with a splendid supporting company is the current offering. Miss Pettes moved to the Virginian Harned role and Walter Scott Weeks also did a commendable bit of work. The production is adequately mounted and pleasing good houses. Next: Frederick Lewis in "His Other Wife."

Gazey (Geo. Gallagher, manager): The Step Lively Girls are presenting a brisk and snappy burlesque replete with really comic songs, well sung. The excellent chorus wear good costumes. Shortly McAllister and Maudie Heath occupy the leading roles. To follow: "A New York Girl." Business excellent.

Century (Joe Donegan, manager): La Berger and her daring an natural French porcelainware poses is the feature of The Peacemakers Company, and very dainty and artistic bits of posing in "Good houses are enjoying the adventures of Cohen and Maloney abroad. Next: "The Auto Girls."

Shubert (J. B. Fitzgerald, manager): "Marta" by the Boston English Grand Opera Company, featuring Joseph Sheehan is the opening attraction of the Shubert season. The production is pleasing in spite of the efforts to resolve it into a comic opera. The booking of a single opera for an entire week was ill advised and the houses consequently small—the company opened Sunday night to a half-house. Next: "A Pair of Queens."

Regent: Harold Lockwood and May Allison in "Mister 44" and William Farnum in "Flies of Conscience." R. S. O.

Royal: Maurice and Florence Walton in "The Queen of Life" and Pauline Fredericks in "Asleep of Embra." S. R. O.

Mile. Rhea, Kansas City's own premier dancer, has signed with the Boston National Opera Company to head the ballet. Miss Daphne McGee and Frank Vaeth have also been engaged for the ballet.

J. R. McCLEERY.

CINCINNATI

CINCINNATI (Special).—George V. Hobart's "Experience" started on its second and final week at the Lyric Theatre, Sunday, Sept. 24. The house was practically sold out for the week and the engagement will be able to boast of capacity business to open the new season. Dun-can Penwarden has been handling the title role in a most creditable manner since the sudden death of Wright Huntington last Thursday. His work has been of a highly finished character with just the correct touch of subtle interpretation to render the part convincing. Edmond Elton, the well-known English actor, succeeded to the role of "Experience" at the Wednesday matinee. Mrs. Huntington, known as Louise Gerard will continue in the part of "Passion" throughout the season. "The Bird of Paradise" opens at the Lyric, Sunday Oct. 1.

B. F. Keith's presents an interesting bill which includes Stella Marlowe, assisted by Billie Taylor, Mack and Wilbur in a skit called "A Pair of Tickets," score. E. F. Albee came into town Sunday to look over the new Keith equipment and consult with Manager Ned Hastings as to the business and bookings for the current season. He left Monday night on an extended swing about the Keith circuit.

The Empress is pleasing good crowds, the Sextette de Luxe, presenting a rather elaborate musical act with six girls in a combination of singing, dancing, Hawaiian music, and comedy dialogue making a decidedly favorable impression.

The Liberty Girls with Jack Conway featured as the star hold the boards at the Olympic. Burlesque is drawing well at Peoples.

The Grand opens its regular season Sunday night, Oct. 1, presenting "Twin Beds." The production has added local interest for the reason that Aaron S. Stern, former Cincinnati, is the financial backer of the company.

Unusual interest is being manifested in the symphony orchestra season which starts Oct. 27.

WM. SMITH GOLDENBURG.

BILLINGS, MONT.

BILLINGS, Mont. (Special).—"The Melting Pot," with Theodore Doucet and Isabella Withers playing the leading roles, was presented at the Babcock theater Monday evening, Sept. 25, to one of the largest crowds that ever attended a lyceum concert offering in this city. The production was the first attraction offered by the Billings Civic Club, which is managing the course. Mr. Doucet and Miss Withers handled their difficult parts very creditably. Louise Muldener, pleasantly remembered for her excellent work in "The White Feather," as an old Jewish lady, enslaved by her religion, played admirably. Other members of the company were Alice Martin, Jean Brae, Howard Boulden, Herman Gerold, Wm. J. Keighley and Harry C. Kammerer.

EDWARD C. MAERTS.

FALL RIVER, MASS.

FALL RIVER, Mass. (Special).—Academy of Music: John Cort presented Sept. 26-28, "The Princess Pat" with Lila Welch and a good company, strong chorus, well costumed, the stage always, fair attendance. "The Frolics of 1917" with a good company of singers and dancers pleased good attendance. With this attraction the season for road shows at this theater ended. That Fall River does not appreciate first-class attractions of a theatrical character is the conclusion arrived at by Sheas and Welch after an expensive experiment. The experience, however, has convinced the managers that, while the city contains a respectable number of spectators appreciative of dramatic art, it was not large enough to warrant the attempt to recover losses already suffered. Accordingly Sheas and Welch withdrew from all connection with the theater and will send James R. Sheehan and Robert H. Clarke their local representatives to their house in Manchester, N. H. "Jim" Sheehan and "Bob" Clarke have formed a large circle of friends during their brief stay in this city. The lease of the house reverts to the Loew Company of New York. What the policy will be Manager Louis M. Boas was not prepared to state. He was very positive, however, in saying that there would not be any change in the Bijou. "Our policy has been to be consistent," he declared, "to make any change in it."

Bijou: Hans Hanks, Walsh, Lynch and Company, Hooper and Marbury, Fisher, Lockie and Gordon, Sutton, McIntyre and Sutton, Irene Fenwick in the photoplay "The Woman Next Door," Margaret Gale in "The Yellow Menace," "The Dream Pirates" with Patricia O'Dare and Sammy Ross, Gerty Falls, Lucy and Costello, Dinkins, Wild and Everett, Gerard and Clark, and Virginia Pearson in the photoplay, "Dare Devil Kate" drew large attendance, week of Sept. 25-30.

Bijou, Week of Sept. 25-30: Three Oriental Men, Franklin Ardell and Ann Ardell, Al Brown, Ben Brougham, and Turner, "The Crimson Stain Mystery," Keystone comedy, Mrs. Mayne in "The Big Sister," "A Day at the Ocean," with eleven people, Priscilla Lilly and Barton, Gertrude Long and Spencer Ward, Bertie Fowler and Charlie Murray in the Kerner stock comedy, "Pills of Peril" to good attendance.

Palace, Plaza, Tower, Globe, Star and American Photoplay theaters report good attendance. The many friends of Wright Huntington were痛心 to learn of his death in Cincinnati on Sept. 21. Mr. Huntington was well-known in this city, having headed and managed a stock company at the Savoy Theater.

On Wednesdays throughout the season, Manager Chas. F. Benson has made arrangements for road shows to appear at the Savoy Theater.

W. F. GEE.

JERSEY CITY—HOBOKEN

Jazzzy City (Special).—"That Other Woman" at the Majestic, Sept. 25-30, proved to be enjoyable. It was well staged and acted by a competent company. Edna Archer Crawford as the wife; Geraldine Malone as the other woman, Gladys Brooks as the effervescent daughter; Orrin Burke as the husband; Laurence Brook as the other man; Rex Burnett as the lover and G. H. Butler as the English lord were excellent. "The Girl He Couldn't Buy," Oct. 2-7.

Patrons of Keith's were tickled with the bill put on by Manager Gary, Sept. 25-27. Frank Keenan was the Tyranie star in "The Thoroughbred;" Skeet Gallagher and Irene Martin were a delightful comedy pair. The Hall Musical Minstrels registered a solid hit for a quintette of music and comedy. Al Hawthorne and Will Lester had a funny Hills Island act. Hickman, Shaw and Campbell had a smart singing number. The Alverettes had funny pantomime and the Morton Jewell Trio had a hodge podge of vaudeville features. Virginia Earl and a big company of singers was the headliner, Sept. 25-30 in the "Doll Wife."

The new September Morning Glories Company played to capacity at the Academy of Music, Sept. 25-30. "The Persian Dance" of Dorothy is a fine feature with Bert Bertland, Florence Dorsey, Thomas Blumett, Hattie Bell, William Boris, August Flair, Ethel Reynolds, Marie Walsh, George Carroll and a clever chorus.

"The Americans," Oct. 2-7.

All Reeves and his big company turned people away from the Empire, Hoboken, Sept. 25-30. Leona Miller, Viola Cavanaugh, Bernice Taber, Edna Clair, Charles Robles and Al Green made the show. Sam Sidman and Company, Oct. 2-7.

Leon B. Parker, author of "That Other Woman," entertained a number of friends at the Majestic, Sept. 26, when that play opened a week's engagement.

Manager "Pat" Gary of Keith's, put on a cabaret for the girls here after the performance of Sept. 26. Girls' ladies' night, Oct. 26.

WALTER C. SMITH.

"Manager Becomes a Benedict" W. B. Newman, manager of the Grand Theater, Elgin, Ill., one of Elgin's most eligible bachelors, was married Sept. 2, to Miss Myrtle Wade, formerly of Elgin. The ceremony took place at the home of Rev. E. H. Montgomery, pastor of the First Presbyterian Church in Aurora, Ill.

(Continued on page 17)

STEIN'S
MAKE-UP.
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16.)

NEWARK, N. J.

NEWARK, N. J. (Special).—"The Only Girl," which was played here last February, repeated this summer at the Broad Street Theater, Sept. 25-30. Only three members of last season's cast are in the company, but all the newcomers were excellent. Ernest Torrence reappeared as McMurray, and was as droll and entertaining as ever; Alfred Fisher gave a delightful impersonation of Saunders; Emmanuel A. Turner, splended as Kimbrough; Richard Bartlett as Martin, Frank Coombs as Ayer, Laura Arnold as Ruth Wilson, both sang and acted in a pleasing manner; Nettie Bell as Birdie Martin gave a dashing performance; Adele Hanson instantly won favor as the demure and innocent bride, Jane McMurray. She sings well and is never out of the picture; Olga Boller as Margaret Ayer, was splendid; Marian Andrews as the brawny Patsy, was pleasant. Others in the cast were Adele Maynard, Alta King, Maxine Alden, Alden Hudson, Gertrude Hudson, and Cecile Pavil. Current week: "The Fair Market."

"Hanson" broke all records at the Strand, Sept. 15-23; and "Civilization" is now turning them away at the same house, giving three performances daily.

"Model 1916 Review" crowded the Empire, Sept. 25-30. The cast included Harry K. Norton, Danny Murphy, Zella Russell, Julia De Keist, Flossie Everett, Harry O'Neill, and Jack Dunham.

"Seven Corkers," a reminder of the old minstrel days at Kenny's, with Ward Barstow, William Hallett, John Gross, John Gear, James Chapman, Bert Ross, and Frank Reynolds. Others on the bill were Dick Barnett, Tom White, and Jack Ross; Everett Bennett and Company; Joseph Urquhart, Daisy De Costa, Russell Voices.

At the Lyric, Joseph Elmina, Albert Sylvie, Mabel and Ritchie Paige, Joseph Hodges, Lalla Lauchmere, Lightening Watson, Elvira Frensell, Tom Lewis, Jack Lenore, Don Sheward, Wallace Bennett, Daffy Dell Trio, Edward Hayes, Mona Wynne, and Marian Drew.

At Lowe's, William Mack's sketch, "What Mollie Knew," with Eleone Carlton, Ethel Kleinrich, and Herbert Russel. The California Orange Pickers, Walter James Edith Delbridge, Edward Clegg, Charles Hearn, and Mat Butter.

At Proctor's, the "Models Abroad," featuring James H. Carson and Company. Others on the bill are Joe Cook, Edward Carroll, whom we consider as a favorite member of the Payton Stock Company, in a sketch entitled "Suspicious of Hubbs." Others on the bill: Patsy DeForest, Ed Gardner, Emily Howard, Verne Sadler, Percy Brennas and brother, Joseph Herbert, Jr., and Lillian Goldsmith.

Mabel Estelle who was always a great favorite here for several seasons, is back, in playing with great success on the road. The Girl He Couldn't Buy," in Miss Estelle's Company is Miss Sadie Radcliffe, and it is needless to say that when they play their Newark engagement they will be most cordially received.

Geo. S. APPLEGATE.

PARSONS, KANS.

PARSONS, KANS. (Special).—The season at the Elk's Theater will open Oct. 5. The theater is under the management of Fess Bros. and will be used for road shows, very latest releases in motion pictures, lecture courses and musical events.

Arrangements are about concluded with the San Carlo Grand Opera Company, for two performances of grand opera Nov. 25. The local Rotary Club will stand sponsor for the company's financial success.

"Old Folks" contest was held Sept. 21, and comprised the best talent in "playing by ear" specialists in Southeastern Kansas. Three prizes were offered. A man eighty-four years old, playing "The Devil's Dream," received first.

The best motion picture, Sept. 18: John Barrymore, in "Nearly a King"; 19. House Peters in "The Cloud Road"; 20. Charlotte Walker, in "The Trail of the Lonesome Pine"; 21. Dorothy Bernard, in "Sporting Blood"; 22. Charlie Chaplin, "One A. M." 23. Francis X. Bushman and Beverly Bayne, in "The Wall Between."

The Annual Athletic Meet for Employees and their families, of the entire Missouri, Kansas and Texas Railway System, will be held at Athletic Park, Oct. 7. Ten thousand visitors are expected and comprehensive arrangements are about concluded for their entertainment.

Vaudville: Henry, Dreyfus and Henry, singing, talking and dancing. "Darktown Frolics," Sept. 18; Moran Sisters, singing and dancing act. Men and Mear comedy, singing and talking. Oct. 20. Tyler and St. Claire, expert Kyxophone Players. Night and Harpet, sensational comedies, Oct. 22.

Grand and Gem motion pictures, continue to draw a good attendance.

CAROLINE A. MENDELL.

MACON, GA.

MACON, GA. (Special).—Palace: "Saving the Family Name," Sept. 25; "The Victory of Conscience," 26; "The Unwelcome Mother," 27; "Youth's Endearing Charms," 28; "Each Pearl a Tear," 29; "Friday the 19th," 30. Princess: "Their Honeymoon," 25; "A Man for That," 26; "Hoping a Sweetheart," 27; "The Face in the Mirror," 28; "Cold Heart and Warm Flames," 29; "Tigers Unchained," 30. Macon: Sullivan & Considine's vaudville, 25-27; The Rossini Trio, Walley and Irene, Mitchell & Love, and Fitzsimmons & Groves, The Gregory Troupe.

ANDREW OLIVER OBB.

ROCKFORD, ILL.

ROCKFORD, ILL. (Special).—At the Grand Opera House, Geo. M. Peck, manager, Sept. 18. Patsy O'Hara with "His Heart's Desire." Mr. O'Hara is a Rockford favorite, and was greeted with his usual big house. The Palace, Bert Damos, manager, week ending Sept. 23, put on the best Tab. of the season "Vanity Fair." Saturday night hundreds were turned away, which shows that the public will come if you have the goods.

HARRY F. NORRIS.

INDIANAPOLIS

INDIANAPOLIS. (Special).—"The Bird of Paradise" here for the fourth annual engagement at the Shubert. Miss Sept. 25-30 with a different Loana each season, was fresh laurels with May Buckley, who played the part for the first time here, and who almost, if not quite, surpasses her predecessors seen at the Murat in seasons past. Boston National Grand Opera Co. Oct. 12-14. "A Pair of Silk Stockings," 20-21 (return).

English's had a week of pictures Sept. 25-30, followed by the premiere of "An Old Sweetheart of Mine," Oct. 2-7.

At Keith's, Sept. 25-30, a fine bill that was greeted with rounds of applause from start to finish was headed by Mrs. Thos. Whiffen, the beloved, talented, veteran character of the stage, in "The Golden Night," which charmed the audience. Dooley and Rags walked away with the applause honors. Bob Albright with his big voice and McCarty and Faye in Suicide Garden were great favorites. Edwin George, Jordan Girls, and Jessie King and Ted Doner in dances added tone to the bill.

The Park offered "The Little Girl God Forgot" the current week, followed by "Somewhere in France," Oct. 2-7.

The sudden death of Wright Huntington in Cincinnati last week was a great shock to many friends and admirers here, following so closely his last appearance at the Murat opening week of the season, Sept. 4, when he made a splendid impression by his fine interpretation of the name role. Mr. Huntington became well known locally when he directed a series of stock productions at the Murat the Summer of 1911 and again at English's the Summer of 1914.

PEARL KIRKWOOD.

CLEVELAND, O.

CLEVELAND, O. (Special).—"The Bird of Paradise" played to capacity business all week. Sept. 18, very few seats were to be had as early as Tuesday a. m. Montgomery and Steiner in "Cata Chia," 25. Emma Dunn in "Old Lady 31" at the Opera House did good work as Abe, husband of Andy and pet of the Old Lady's Home. Nancy played by Vivian Ogden and Bessie played by Galver were delicious bits of character work. Miss Beatrice Prentiss of the Old Lady 31 Company was called to New York by the death of her father last Tuesday; she left after the matinee Wednesday. As the company is only in its third week no understudy was in readiness to take her part.

Arnold Daly at the Opera House week Oct. 2 in a new play "The Master." Edward Abeles will be in the cast.

The bill at the Hippodrome is headed by David Bispham; other acts, Yvette, Richards & Kyle, 40 winds. Mirane, Billie, Carlo Hostin Co., Harris & Marion and 4 Marx Bros. Week of Oct. 1 "A Rose At Last" will be at the Colonial.

Norman Hatchett and June Janin left The Bird of Paradise Company after the Saturday evening, 23, performance; their places will be taken by Forrest Stanley and May Buckley. The burlesque houses, The Star and Empire, are playing to full houses. At the Star the Bon Ton Girls week, 25; at the Empire, Monte Carlo Girls, 25 and week. The Miles (vaudeville) offers Ebel Whiteside & Co., Sully Family, Dunlap & Vernon and others.

The new Stillman Theater is scheduled to open next week. Feature photoplays and a splendid orchestra.

GROSOS B. MCKRITTRICK.

MONTREAL

MONTRÉAL, CAN. (Special).—John Craig and Mary Young in "Homes and Juliet" and "Hamlet" played at the Princess Sept. 25-30.

The former was produced with elaborate stage setting of the conventional type and Hamlet after design by Livingston Platt. Mr. Craig and Miss Young gave conscientious performances in which they were capably supported by the Co. Maude Allan, Oct. 2-4.

The Travoloces at His Majesty's still continue to interest and please the public; they are in their third week and will continue for a fourth.

Dainty Nan Halperin was the headliner at the Orpheum, 25-30, and scored a big hit. Louise Dunbar and Joseph Bernard in "Who is She" was another taking item.

"Petite Poésie" at the National was given in capital style by the stock. J. P. Filion, an old favorite amongst French thesaurours, returned to the company and scored a big hit. Mollie Williams' Own Show played the Gayety and was excellent. She holds an enviable reputation in burlesque.

At the Canadian Francais the season of light opera opened successfully with "Les Dragons de Villars." The Francais has a good bill of vaudville, including singing, acting and acrobatics.

Maurice Costello visited Montreal and appeared at the Midway, giving a few moments' talk in connection with the production of the first episode of "The Crimson Stain." He received a tremendous ovation and the street outside was packed for half a block with his enthusiastic admirers.

W. A. TRIMAYNE.

DETROIT, MICH.

DETROIT, MICH. (Special).—At the Detroit Opera House Sept. 25-30 Lee Ditrakstein in "The Great Lover," remembered here last season as \$2,000 a night, pleased fair houses. John O'Brien, Chauncey Olcott, in "Honest John O'Brien,"

"The Princess Pat" at the Garrick 25-30, was cordially received, repeating the success of last year's engagement. Manager Lawrence reports a good advance sale for "A Pair of Silk Stockings," current week.

Louise Dresser was accorded the stellar honors at the Temple, 25-Oct. 1.

"My Aunt from Utah" follows "Which One Shall I Marry," at the Lyceum, current week.

Pitroff, the hand-cuff king, was responsible for increased attendance at Miles, 25-Oct. 1. Burlesque was represented 24-30 by The Ginger Girls, the Cadillac and Sam Howe's Show at the Gayety. Pasquale Amato will open the concert season Oct. 9 at the Arcadia Auditorium.

ELVY A. MANSON.

(Continued on page 18)

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Majestic Theatre, Milwaukee, Wis.

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 17)

NEW ORLEANS

NEW ORLEANS. (Special).—The Lafayette, formerly the Shubert, now under the management of the Baronne Amusement Company, opened its regular season Sept. 24, with an excellent vaudeville and motion picture bill. The policy of the management will be that of a popular price family vaudeville and motion picture house. For the opening week the bill consisted of the following: Captain Jack Gardner in "The War Zone"; Marie Dreams, singer, the Newmans, comedians, McDonald & Mason, in song and talk and that splendid gem of Wm. Gillette in "Sherlock Holmes."

A dramatic company of ability held the boards at the Crescent 24-30, presenting "The Cry of Her Children," with Blanche Hall in the principal role.

The Lyric, which is under lease by the American Amusement Company with Lew Rose as manager, is putting on a very satisfactory standard of burlesque. The principals in the company are: Billy McIntrye, Frank Wake, Billie Costello, Hope Stewart and Ruth Hoyt. Billie posing in living pictures was a feature of the bill.

The Orpheum, with all that is best in vaudeville, presented week 25-Oct. 1, the following: Pilose & Douglas, Montgomery, Perry Howard's Animal Spectacle, Maurice Burkhardt, Wallace Galvin, Ruby Cavallo & Co., and the Orpheum Travel Weekly. Orstein, pianist and composer, is advertised for a recital at the Athenaeum Oct. 26.

J. M. QUINTRELL.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—At Keith's, current week, Henrietta Crosman in "Cousin Eleonora," a one-act play by Frances Nordstrom. Nat Goodwin at the same house Oct. 9, for the first time in many years.

Miss Philo M. Fisher and Eddie Riley, who danced themselves into the \$200 prize at the Hunt Mills Hall, will become real actors and make their first appearance in October at the New Empire Theater, which is now nearing completion.

At the Emery, Augustus St. Angelo, harpist, for the first time in vaudeville. Fred Thomas and company and Frankie Fay in songs and Dave Thorsby in comedy act.

At the Modern, "The Devil's Hornet," melodrama, depicting the evils of intemperance. Edward B. Nease is the principal. At the Colonial, The Merry Rounders in "This Is the Life." In the cast, Abe Reynolds, a breezy Hebrew comedian; George F. Hayes, a "rube" and Mary Southern, leading woman, and a chorus that hit the house.

HAROLD COLEMAN.

ELIZABETH, N. J.

ELIZABETH, N. J. (Special).—It may have been temperament, although Detective Dan McCarthy says the accent should be put on the first two syllables, but the fact remains that Gladys Burgett nearly lost her customary vaudeville poise Sept. 25, at exactly the same moment that she lost a dainty nocturnal garment. Detective Dan, who is reputed to have a hard heart, for he used to be a big league baseball umpire, rushed bravely into the Shurley Hotel to rescue Gladys, and solved the vaudevillian's troubles by discovering a dainty pink and white what-you-may-call-it in Gladys' own trunk. She was thus able to go on with her mild Eva Tanguay song and dance act, and to get on the first page next to reading matter.

The ban on children under sixteen years of age attending moving picture theaters was lifted by practically every health board in Central New Jersey. Oct. 2, while the Elizabeth Health Board, in order to give local managers a chance to make up their large losses, permitted them to reopen the Saturday previous.

E. M. SCANLAN.

UTICA, N. Y.

UTICA, N. Y. (Special).—Colonial: Sept. 28-29: "Mutt and Jeff's Wedding"; "Bill-the-Trail Holiday," Oct. 2; "The House of Glass," Oct. 8; "The Heart of Dixie," Oct. 8-9.

Majestic: Vaudeville with two changes of bill a week. This week Aviation Girls, Minerva Courtney and Company, Mile, Lazio and Company, Fields and Hanson, Mile, Doris Delta, Niblo and Nurey and Edward Hiel.

Avon: Edna Goodrich "The House of Lies," Sept. 25-27. Valentine Grant in "Daughter of McGregor," Sept. 28-30.

Alhambra: Louise Giann and Chas. Ray in "The Wolf Woman"; Willie Collier in 3-reel comedy.

De Luce: Norma Talmadge, "The Social Secretary"; daily change of programme.

Hippodrome: Charlie Chaplin, Sept. 25-30, in "One A. M."

Orpheum: Presents a film made in Utica with a Utican, Jerry Mandy, impersonating Charlie Chaplin.

Lumber: Dan Coleman in the burlesque "Midnight Frolics," Sept. 25-27. Paul Althouse in concert, Oct. 1.

ARTHUR L. WILCOX.

MEDICINE HAT, ALTA.

MEDICINE HAT, Alta. (Special).—Red Feather Feature with Adele Farrington in "What Love Can Do," showed to good business at the Dreamland, Sept. 18. Jane Novak in "The Kiss of Dishonor" brought out big crowds. Warren Kerrigan of the Bluebird Feature Company presented "The Silent Battle" to large and appreciative audiences 20-21. Grace Coddington Feature in "Pex O' the King" serial packed the house 22-23.

Charlie Chaplin in "The Count" 14-19 filled the Empress; at both performances the S. R. O. sign put in its appearance half an hour after the doors opened. The audience kept up a continual round of applause throughout. Winifred Greenwood in "Lying Lips," 20-21. Jane Gray in "Walls," 22-23. Fatty Arbuckle in "His Wife's Mistake," a Keystone comedy drew good houses 22-23.

Monarch: Paramount Programme. Marquerite Clark in "Out of the Drifts," delighted large audiences 18. Dustin Farnum as Ben Hall released by the Pallas Picture Company, played to two large houses 19-20.

"The Iron Claw" drew the usual packed houses 22-23.

P. H. ROBINSON.

MOOSE JAW, SAS.

MOOSE JAW, Sas. (Special).—F. Stewart Whyte's Company in "Aladdin and His Wonderful Lamp," a musical extravaganza, formally opened the new Allen Theater for road attractions Sept. 29-30. Starting soon the Western Vaudeville Managers' Association, vaudeville will play at the Allen three days a week. Some of the bookings at the Allen are: "The Winning of Barbara Worth" Oct. 12-13-14; "It Pays to Advertise," Oct. 27-28; "Somewhere in France," Nov. 3-4; "Twin Beds," Nov. 10-11; "Everywoman," and "A Pair of Silk Stockings" in December, the dates for the latter two not yet definitely settled.

The United Producing Company's "Charlie's Aunt" Company presented this bill at the Sherman, Sept. 18-20 to fair business. This company is an excellent one and pleased immensely. The cast includes Mr. Otto Wright, Nelson Dickinson, Jack Milton, Hugh Wright, Clark Robinson, Mr. Van Murel, Miss Kath Bond, Miss Ruth Dettin, Miss Beulah Burke and Miss Bessie Little.

Mr. Lou Clarke, proprietor and manager of the Savoy, has just completed extensive alterations in his house. He now has one of the prettiest, exclusive picture theaters in Western Canada.

ALFRED W. LANE.

DES MOINES, IA.

DES MOINES, IA. (Special).—Berchel Theater (Elbert and Getchell, mgrs.); "Martha," by Boston English Opera company, Sept. 22, 23, was well received. Joseph Sheehan carried off the honors at all performances. His excellent tenor voice displayed much purity of tone. Mita Hales "Pom Pom," Oct. 26, is the next big attraction.

Musical burlesque, Sept. 24, for three days, with Frank Finney in "Up and Down Town," was well received.

Empress: Vaudeville (Elbert and Getchell). Two headline acts week Sept. 24, Eddie Foye and "The New Chief of Police," both well received.

Orpheum: Featuring Melvin Ellis and Irene Bordoni, a comedy sketch, "Who Owns the Flat?" and "The Chinese Trio.

The Garden, Casino and Palace all showing high-class photoplays, are doing excellent business.

Sarah Padden has been a guest of her husband, George Sackett, local manager of the Orpheum. KAHN.

MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—Al H. Wilson with a specially selected company appeared at the Lyceum Theater, matines and night, Oct. 5 in "My Killarney Rose." Another October attraction at the Lyceum will be "Fair and Warmer," Selwyn and Company's presentation. At the Lyric, starting Oct. 24, on the International Circuit appears "Keep Moving." Will Fox and Harry Stewart head a musical comedy. This will be the attraction during the week the Tri-State Fair is on. This house is opening the season with good crowds, and first class performances. The show comes from Nashville, where they played to capacity audiences. The picture houses, Majestic, Princess and others are busy. The Alaska Buff Garden and Lanier's Merry Garden in the downtown and residential sections respectively have had an autumn entertainment and will for some time.

C. C. GRISAN.

BERWICK, PA.

BERWICK, PA. (Special).—The P. O. S. of a Opera House has been remodeled, and opened the season with Bob Mallory's "Tennessee Blossoms." The seating capacity has been enlarged to 875 seats.

The Palace, a vaudeville house, is undergoing repairs, and when completed will seat 800. The theater is owned and controlled by the Sult Bros., who expect to open with six acts of vaudeville and four reels of pictures.

Would like to have first acts with stock and a tabloid company, that will run a week in a town of 30,000 people. Berwick is one of the best show towns in Pennsylvania, and a good company can get good money.

OSCAR THORNTON.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (Special).—Manager Sam Johnson of the Loomer made a big hit with the patrons of his house when he booked "Some Baby," Sept. 25. The most appreciative audience packed the house, and the excellent cast headed by Grace Merritt received proper acknowledgment. The Metro and Fox pictures are receiving added patronage. Helms' Orchestra being an added and most pleasing attraction. "Where Are My Children," Sept. 28-29. The Gem and Scenic theaters enjoy capacity business with most attractive programmes from Triangle and Universal service.

C. C. PALMER.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—Despite the fact that the Army was the scene of enormous crowds attending the First Annual Style Show, "Martha," with Joe Sheehan in the lead drew a capacity house; excellent company; good satisfaction. Manager Nugent announces open dates for legitimate shows during Oct. Boyle-Woolfolk's Tabloid. Six little wives was a huge success, Sept. 22-23. Beautiful costumes, clever people. Flo. Adler, week Sept. 24-27, together with other excellent numbers.

LILLIAN M. RANKIN.

(Continued on page 19)

JAMES MADISON

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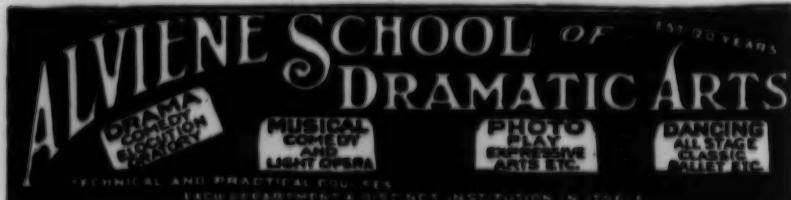
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OTTER, wife (Vaughan Giesen): Kansas City 2-7, Chicago 9-14, Chico 16-21.
PAIR of Queens (H. H. France): Boston Sept. 18—Indef.
PATH of Folly (Vance and Sullivan): Youngstown 2-7, Cleveland 4-14, Toledo 16-21.
PATTON, W. B. (Frank B. Smith): Sutherland, Ia. 4, Marathon 5, Spencer 6, Armstrong 7, Emmetsburg 9, Algona 10, Belmond 11, Clarksville 12, Eldora 15, Iowa Falls 14, Newton 16, Story City 17, Webster City 18.

PEG o' My Heart: Wilkes-Barre, Pa. 2-4, Scranton 5-7, Jersey City, N. J., 9-14, Paterson 16-21.

PIERROT: The Prodigal (Winton Ames): N.Y.C. Sept. 6—Indef.
POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18—Indef.

POTASH and Parlimpiter in Society (A. H. Woods): N.Y.C. 2-7, Boston 9-26.

RICH Man, Poor Man (George Broadhurst): N.Y.C. 8—Indef.

RIO Grande (Chas. Frohman, Jr.): Boston 2-14, Brooklyn 18-21.

ROBSON, May (Klaw and Erlanger): Buffalo 1-4, Danville 8, Oneonta 9, Norwich 7, Elmira 9, Genesee 10, Auburn 11, Gloversville 13, Schenectady 14, Albany 15, Seneca Falls 18.

ROLLING STONES (Clark Boss): Bridgeport, Conn. 2-7, Prov. 9-14, Boston 16-21.

SEVEN Chances (David Belasco): N.Y.C. Aug. 18—Indef.

SHAMEEN. Dhu: Phila. 2-14, Wilkes-Barre 16-18.

SILENT Witness (H. H. France): Boston Sept. 27, Oct. 22.

SKINNER, Otis (Chas. Frohman, Jr.): N.Y.C. Sept. 18—Indef.

SOMEWHERE in France: Indianapolis 2-7, Louisville 9-14, Nashville 16-21.

SUNNY South (J. C. Rockwell): Belmont, N. Y., 4, Galetton, Pa., 5, Addison, N. Y., 6, Ticon, 5, Addison, N. Y., 6, Ticon, 5, Belmont, N. Y., 7, Wellsville 9, Blossburg 10, Canfield 11, Jersey Shore 12, Millerton 13, Sunbury 14, Mt. Carmel 16, Shamokin 17, Shenandoah 18.

TAYLOR, Laurette: Atlantic City 5-7.

TEMPEST (Marie (Meers, Shubert)): Phila. Sept. 20—Indef.

TEXAS (Jake Liebman): N.Y.C. 9-14, Bridgeport, Conn. 9-14, Prov. 16-21.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

UNCHARTENED Woman (Oliver Morosco): Chico, Sept. 30.

UNDER Sentence (Selwyn and Co.): N.Y.C. 8—Indef.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—Indef.

WARFIELD (David Belasco): Chico 2-7.

WASHINGTON Square Players: N.Y.C. Aug. 30—Indef.

WELCH, Joe (M. Jacobs): Worcester, Mass. 2-8, Syracuse, N. Y. 9-11, Utica 12-14, Buffalo 16-21.

WHAT'S Your Husband Doing? (Jos. Brooks): Chico, Sept. 25—Indef.

WHICH One Shall I Marry? (J. Howard): Chico 2-7, St. Louis 9-14, Kansas City 16-21.

WHITE the City Sleeps (Edwin Clifford): Atlanta 2-7, Richmond 9-14, Washington 16-21.

WOMAN He Married (Max Spreier): Omaha 2-7, Chico 9-14, Indianapolis 16-21.

PERMANENT STOCK

BALTIMORE: Colonial.

BOSTON: Jewett.

BROCKTON, Mass.: Hathaway.

DALLAS, Tex.: Hipp.

DENVER: Denham.

DES MOINES, Ia.: Princess.

ELIMIRA, N. Y.: Mozart.

EVANSVILLE, Ind.: Majestic.

FT. WAYNE, Ind.: Temple.

HALIFAX, N. S.: Academy.

HARTFORD, Conn.: Hartford.

HAWTHORNE, Mass.: Academy.

HUTCHINSON, Kan.: Home.

KANSAS CITY: Willis Wood.

LOS ANGELES, Cal.: Empress.

LONG BEACH, Cal.: Burbank.

LOS ANGELES: Morocco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MILWAUKEE: Shubert.

NEW HAVEN, Conn.: Hippo.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Elmer.

NEW YORK CITY

California Studio Series—October 21st Issue—Lasky Hollywood Studios



MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

THREE is a lively sense of satisfaction to be found in the fact that the recent call to arms issued by the National Association of the Motion Picture Industry against censorship brought into line exhibitors, producers and exchange men allied against the common enemy.



Copyrighted by American Film Co.
RHEA MITCHELL,

Star of the American Film Company on the Mutual Programme.

Too long have the people directly interested in motion pictures refused to fight on an united front. Little mean jealousies, fear of competitors, all the thousand and one subtle reasons for distrusting one another, kept the members of the motion picture army from combining their forces and went far toward a modern illustration of the old Scriptural text—which tells us that “a house divided against itself must fall.”

At last, however, there appears to be a perfect realization that the so-called reformers and political bandits

must be faced by an organization capable of demanding and establishing their rights in the face of opposition backed by sinister influences. The motion picture representatives, large and small, in every line of the business, have buried the hatchet, and will spare no endeavor to defeat the forces hurled against them in the open or otherwise.

From now on the candidate who runs on a censorship platform may expect to meet with opposition worthy of his steel. As D. W. Griffith said in summing up the situation.

“The controversy has already developed one good result. It has made the motion picture men know that they can organize a force mightier than any opposition that has yet been urged against them. This will naturally lead to other achievements, and it is not an exaggeration to say that the whole un-American scheme of censorship has been dealt a death blow. When politicians are made to know that the great bulk of American peoples who attend the ‘movies’ are unalterably opposed to censorship, they will be tearing to cover in good time.”

So far Mr. Griffith, who, probably more than any other man views with the accuracy born of long experience the battle field of censorship as it exists to-day. His remarks on the power of the motion picture army were influenced by the defeat of Senator Christman of New York, father of the censor bill which was enacted by the last legislature. Christman raised the old cry of “clean morals,” and had the impudence to assert that unscrupulous methods were being used against him by the motion picture people. What was the result of this highly “moral” campaign? Christman, nominated two years ago by a majority of 3,200, was snowed under by four hundred votes. And his downfall is attributed to the believers in the right of the American people to regulate their own morals without the assistance of politicians with a very obvious axe to grind.

The forces of those interested in the

final and crushing defeat of censorship, local or Federal must not rest content with their expressed desire to fight shoulder by shoulder against the would-be controllers of American liberty. The fight is in the open now, war is declared, and let the issue be what it may, a grand offensive must be pushed without delay against the hypocrites who are trying to curb the activities of the Sixth Estate for their own vile ends.

In a recent interview printed in the New York Sunday Times, Charles Hanson T. Towne, poet and editor, expresses himself with considerable disgust regarding the commercialization of American authors through the medium of the deadly films.

“I blame the moving pictures,” wails Mr. Towne, in part. “A young author hears nothing but talk about the high prices that so and so got for his scenario, or moving picture rights on his novel. The result is that he thinks that the financial consideration is the only one that a writer should take seriously. You find a moving picture company offering a thousand dollars as a reward for a two page scenario. That’s what I must write, thinks the young author, and instantly any payment of less than \$2,000 a page seems to him to be beneath his dignity. The moving picture has succeeded—whether or not by actually paying these enormous prices I cannot say; in substituting commercial instead of artistic ideals in the minds of most of our magazine contributors.”

One feels sorry for an editor thus compelled to acknowledge that the rude, crude, movies inflict such serious damage upon Art for Art’s sake. Time was when the humble author approached with fear and trembling the editorial throne. Now it seems, due to the pernicious influence of the thrice accursed “movies,” the monarch’s frown has lost its terror for the literary suppliant. What punishment can be too bad for those unfeeling film magnates who dare to seduce the once creeping literary



Photo by White.
HELEN ARNOLD,
Appearing in “The Witching Hour,” Proh-
man Amusement Company.

aspirants from their allegiance, by paying them a living wage? Commercialism—’tis an ominous cry, my masters. Is it not about time to start a crusade in favor of the maltreated high-brow brigade who resent in vain this horrible tendency to drown the soul of Art in the slough of golden despondency?

Every once in a while there arises from certain sections of this land of the free a protest against vulgarity in the comic films exhibited for public edification. It seems that some ultra-refined persons are obsessed with a fear lest the spirit of coarseness should obtain sway over the modern picture world. These self-appointed guardians of national culture are especially bitter toward the exploitation of the Chaplin films, which they say must inevitably have an evil effect on the minds of the spectators.

Yet these grumbler fail to realize
(Continued on page 28)



“THE KISS.”
Famous Players Feature Starring Owen Moore and Marguerite Courtot.



“ANTON, THE TERRIBLE.”
Scene from Lasky Drama, Featuring Theodore Roberts and Anita King.



Copyright by Oliver Morosco Photoplay Co.
VIVIAN MARTIN IN “HER FATHER’S SON,”
Morosco-Paramount Release.

FROHMAN, AMUSEMENT CONCERN MAY ENTER OPEN MARKET

Offers Made for "The Conquest of Canaan" Likely to Lure President Sherrill Into the Independent Field

There is every reason to believe that the Frohman Amusement Corporation will shortly venture into the independent field with its productions. Immediately after last week's showing at The Strand Theater in this city, William L. Sherrill, president of the concern, was besieged by an army of independent exchange owners, with the result that the picture, which was warmly praised by all the newspaper critics, is likely to reach the open market within the next few weeks.

The entry into the independent field by the Frohman Amusement organization would be listed as an extremely important happening in the motion picture world. During the past five months the productions of that concern have created a big sensation. With Augustus Thomas's "The Witching Hour," and other fine dramatic classics under option or in work, important independent exchanges throughout the country, which are endeavoring to produce "The Conquest of Canaan" can rely on a number of high class features per year to add to what other independent subjects they have.

Numerous prominent film men have interviewed Mr. Sherrill with the idea of converting him to the open market proposition. Among these were such experts as Joseph Lee, Louis Rosenbluh and Joseph Friedman. Mr. Sherrill, in leaning toward the independent in speaking of the independent remarked:

"We have had a number of pictures on programs and in very few instances have the handling of our subjects been what it should be. Jaffery, which Mr. Hearst purchased from us outright, was exploited by the International Film Service in a manner becoming the fitness of the feature with the result that during the first week of its life, it played about fifty theaters in Greater New York and because of the attractiveness of the story and production and the added strength of the advertising and publicity given the picture, it more than satisfied the exhibitors. Any number of well known exhibitors have communicated with us since seeing the picture at the Strand and asked us if we were going to put the picture through a programme. I told them we had not decided and they spoke for the open market.

One prominent theater owner, whose name I cannot mention, said, "I've been playing three different programs, two days each week and my business has fallen off considerably. I will play "The Conquest of Canaan" a week. There are new faces in it, new ideas, novelties that my programme features do not possess and my audiences are becoming bored with the faces I am compelled to show them."

"I have not definitely decided to put the picture on the open market for I have several offers from programme managers, but they insist on buying world's rights which I cannot give, for we have disposed of our European, Australian and other foreign rights for two years to come. If we decided this week to go to the open market, we have almost sufficient offers now to cover the entire United States, but I want to be sure of my ground first."

That the Frohman concern is on the right track, in so far as their themes and finished pictures are concerned two parallels stand out. Julian Johnson, editor of the Photo Play Magazine in speaking of "Jaffery" said:

"It has no predecessor and it proves that clean dramatic pictures can be made perfectly without resort to the sensational or morbid. It is the best picture I have seen in three years."

Joe Lee, a prominent state right buyer and representative of various exchanges, wrote Mr. Sherrill in part as follows:

"After viewing 'The Conquest of Canaan' I am convinced it is undoubtedly one of the most interesting subjects, properly produced, clean, legitimate and consistent, that it has ever been my pleasure to look at. I have seen ninety-five features during the past month, and yours is the best of all. It is by far the best picture I have yet seen."

Felix F. Feist of the World Film Corporation designated the picture as a great box office attraction and no less than three programme managers have made offers for the picture. A definite announcement of the disposition of "The Conquest of Canaan" will be announced in display advertisement in THE DRAMATIC MIRROR next week.

FUTURE TRIANGLE FILMS

Norma Talmadge and H. B. Warner Starred During Week of October 22

Norma Talmadge and H. B. Warner are the stars of the Triangle feature releases for the week of Oct. 22. Miss Talmadge appears in "Fifty-Fifty," a Fine Arts production recently made in the East under the direction of Allan Dwan. Mr. Warner's vehicle is the Triangle-Kay-Bee drama, "The Vagabond Prince," written by J. G. Hawks and directed by Charles Giblyn. In "Fifty-Fifty," Miss Talmadge has the pleasant role of an unconventional girl of the New York artist quarter. Mr. Warner has a picturesque role in "The Vagabond Prince," playing the young Prince Tonic, of Bothalia. Dorothy Dalton plays Fluffy in support of Mr. Warner in "The Vagabond Prince," while J. W. Johnston is leading man for Miss Talmadge in "Fifty-Fifty." In this production Marie Chambers plays the adventuress. Dodson Mitchell is the detective, and Frank Currier the judge.

YELLOW MENACE POPULAR

Reports from the exchanges handling "The Yellow Menace" continue to show heavy bookings, and so far only one report has come in which indicated any objection to the serial on account of its possible offense to the yellow races in this country. The Balaban-Hersberg film attractions in Chicago were compelled to cancel the booking for one theater which was located between two Chinese restaurants, the owners of which complained to their landlord who prevailed upon the exhibitor to cancel his bookings.

In Chicago there are one hundred and ninety-four theaters showing "The Yellow Menace." Philadelphia has reported over two hundred bookings already. In New York, where the release date was postponed at the request of the exhibitors until Sept. 28, over ninety theaters have booked the serial, and throughout the rest of the country the bookings are running at about this rate.

PARAMOUNT EFFICIENCY CONTEST

In connection with the exhibitors' co-operative campaign that was inaugurated by Paramount Pictures Corporation two months ago, they have now instituted an efficiency contest among their exchanges throughout the country, for a grand prize of \$2,500, the winner of which will also become the possessor of the Director's Silver Cup, now held by the Progressive Motion Picture Company, of San Francisco.

HARRY LONSDALE, the Selig actor, was for many years a member of the famous old Boston Museum Stock Company.

BACK TO THE STAGE

Lou-Tellegen Will Appear in Footlight's Version of Screen Success

Lou-Tellegen, popular Lasky star, upon completion of "The Black Wolf," which is now in the course of production at the Lasky studios in Hollywood, will terminate his Spring and Summer engagement with the Lasky Company and return to the stage.

Reversing the usual order, Lou-Tellegen will this Winter appear in a dramatization of one of the screen plays in which he has been presented by the Lasky Company. Just which screen play he will reproduce on the stage is not yet determined, but among the dramas in which he has been starred by the Lasky Company are many that possess unusual stage possibilities, notably "The Victory of Conscience," his last release on the Paramount Programme, which has already attained a great popularity throughout the country.

Lou-Tellegen plans to tour the country in this new play, starting from Los Angeles, so that the great following which he has created through his screen work for the Lasky Company may be able to see him in person in the living form in one of the plays in which he appeared in shadow.

ELDRIDGE WITH PARAMOUNT

C. G. Eldridge has been appointed the general press representative of the Duplex Theater, of Detroit, Michigan, and is conducting a big campaign along advertising and publicity for Paramount Pictures.

ANITA KING WILL LECTURE

Refuting the theory that screen stars, like children, should be seen and not heard, Anita King, the Lasky star, has arranged to deliver a series of lectures in California on various topics, some relating to the motion picture and its influence on the thought and life of the day and others devoted to more general subjects. These talks will be delivered mainly before schools and women's clubs.

NAUGLE NOW COAST MANAGER

It is with considerable pride that the Greater Vitagraph's releasing organization calls attention to the appointment of H. D. Naugle, Los Angeles manager, to the position of Coast Division Manager. Mr. Naugle will have under his jurisdiction the V. L. S. E. offices in Los Angeles, San Francisco, Denver, Seattle and the sub-office at Salt Lake City. It will be his privilege and his work to help each department in every branch and each person in every department in all possible ways; to construct, to build, and to teach those who represent the Greater Vitagraph's sales force how to accomplish their tasks with the greatest amount of efficiency.

JULIUS STERN IN TOWN

Julius Stern, president and general manager of the L-Ko Company, vacationed a few weeks in the White Mountains before settling down to business in New York, where he will spend a few weeks preparatory to returning to the Coast studios. He is accompanied by Louis Jacobs, business manager of the L-Ko Company. The L-Ko studio with its force of comedians under the general direction of J. G. Blystone is actively engaged in providing bigger laugh producers than heretofore for early release.

NEW FILM SERVICE

The Strand Film Service, a new entry into the ranks of the film exchanges, has been organized by Al Posen and Bob Millstein, both well known in the trade. Offices have been opened in the Gaiety Theater Building, Broadway and 48th Street, New York. The new company will embark on a policy of acquiring only pictures of proven merit, and facilities have been arranged providing for a thorough system of distribution to local exhibitors.



MISS VETA SEARL.

A Frank Powell Discovery, Who Will Be Prominent in Powell Productions.

"WAR BRIDES" NEARLY COMPLETED

To present all the vital elements of the great drama of war without a shot being fired, is the unique idea which Herbert Brenon has evolved for his production of Marion Craig Wentworth's play, "War Brides," in which Nasimova will make her first appearance on the moving picture screen early in November. He decided to avoid the depiction of actual combat because he believes that too many spectacular episodes detract from the story, and in "War Brides" the personal drama is so intense in character that he does not want anything to intrude upon it. Therefore he will create a war picture without picturing war.

"We are just beginning to understand," says Mr. Brenon, "that the greatest dramas of warfare are not the struggles in the trenches. There, all is confusion, chaos. The drama must always be personal, and in the clashes of arms the individual is lost."

Only a few more scenes remain to be made, and then the work of assembling this big photodrama will begin. The release date has not been set, but it will be early in November, through Lewis J. Selznick.

"SHIELDING SHADOW" IN DEMAND

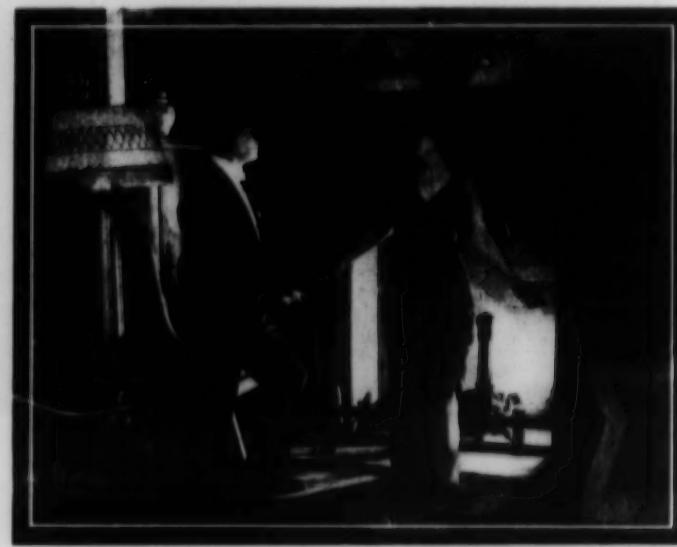
"The Shielding Shadow," Pathé's wonder serial, which was released Oct. 1, was booked in advance to better houses at higher prices and with longer runs than any previous serial issued by the company. This announcement was made by J. A. Berst, vice-president and general manager of Pathé Exchange.

The fact that "The Shielding Shadow" has broken all records for advance bookings is all the more remarkable when the great success of "The Perils of Pauline," "The Exploits of Elaine," "Neal of the Navy," and "The Iron Claw" are recalled. The reports of the advance bookings are almost exclusively those in the larger houses of the country. It is interesting to note in this connection that "The Shielding Shadow" has opened to serials more important houses than any other picture of its kind.

With the first-run houses lined up for the showing of this picture, under the direction of C. R. Seelye, business-manager, all of the exchanges are now booking the second and third run theaters. These bookings are coming in so fast that even those in the Pathé home office who knew the high quality of the picture are surprised. It is expected that the advance booking figures already reported will probably be doubled within the next two weeks.

PROMOTION OF BOLSTOR

A promotion of importance in the executive ranks of Greater Vitagraph has just been made by President Albert E. Smith in the appointment of Harold Bolstor as business-manager. This step has followed President Smith's consideration of the increased responsibility falling upon the president's office after the recent \$25,000,000 recapitalization of the company. To relieve Mr. Smith of much of the detail involved in this increased responsibility, Mr. Bolstor has been clothed with definite authority appertaining to business affairs of Greater Vitagraph.



SCENE FROM "THE COMMON LAW," Starring Clara Kirball Young.

TOM MIX is a true cowboy in real as well as reel life. He never appears without the picturesque cowboy hat.

RALLY FOR BATTLE AGAINST ANY FORM OF CENSORSHIP

Many Film Companies Join the National Association of Motion Picture Industry

In line with the declaration of the National Association of the Motion Picture Industry against any form of legal censorship, the following large interests have decided to throw in their influence by joining the organization: the Mutual, Triangle, Fox, Kalem, Thanhouser, Oathe, Wartons, Inc., Crystal, Cosmofotofilm and the Kline cartoon. David Wark Griffith has taken an individual membership. Applications are coming in from all sections of the industry.

There was a luncheon meeting at Shansley's, Forty-third street and Broadway, last week when the Equipment and Supplies Branch discussed the necessity of organizing its particular branch of trade into a country-wide organization, which would deal, through the national association, with some of the problems that sorely press the dealer at present. There were present E. S. Porter, of the Precision Machine Co.; E. Kendall Gillette, Walter J. Moore of the H. C. Miner Lithograph Co.; J. H. Hallberg of New York; Fred Hawley, of the Motion Picture Directory; J. F. Coufal, of the Novelty Slide Co.; and William M. Sebury, general counsel of the association.

The Equipment and Supplies Division is the third of the big sections to organize

and the date of its general meeting for that purpose has been fixed for Wednesday, Oct. 4 at 2:30 P. M., at the national headquarters in the Times Building.

The national standing committees will meet for the purpose of organization during the coming week. These committees are Standards, Nicholas Power, chairman; Fire Protection Regulation and Insurance, Jesse Lasky; Transportation, J. Stuart Blackton; Industrial Economics, Richard A. Rowland; and Labor, P. A. Powers.

A campaign conference was held during the week and several letters were received from political candidates requesting the support of the national association and advancing their reasons therefor. The campaign committee, of which the chairman is Lee Ochs, president of the Exhibitors' League of America, will meet next week to hear his report.

Mr. Ochs has already reported that the exhibitors of New Hampshire have begun to effect a strong organization to combat hostile legislation. The national association faces a year that will be filled with activities all over the country, for the forty-four legislatures soon to convene, will be watched for adverse legislation.

ANNOUNCES NEW PLAN

Mary Pickford Puts Into Force an Alternating Rule Regarding Her Directors

Mary Pickford, having completed her first picture since she decided to make her artistic future alone and unhampered, has instituted a radical reform in her own producing organization and one that promises much in the way of increased efficiency and economy in production. She has installed what might be called an interlocking system of directors. This means that, instead of waiting a few weeks after a play is finished while the director cuts and assembles it, then more waiting while he has a short rest and gets a new story in shape for production, Mary Pickford will have alternating directors and thereby lose little time between her pictures. Under the new system, Maurice Tourneur will direct the second Pickford release for Artcraft Pictures Corporation, while John Emerson is cutting and assembling the first, "Less Than the Dust," for release in October.

In addition to the tremendous saving that will be effected by the new system, Mary Pickford regards the altruistic side as of no mean importance. She is practically assured of being able to make half a dozen of the kind of superior productions which she is ambitious to make for Artcraft each year and thereby enables Artcraft to be insured against failure to keep faith with the hundreds of exhibitors who have signed contracts for the bigger and better Pickford pictures. Many of these progressive exhibitors have revised their policy at considerable expense in order to book the Mary Pickford productions released by Artcraft. They are now assured that the quality of these pictures will not be variable because of necessary haste demanded by the old system in the making of elaborate and costly film features.

At the present speed Mary Pickford expects to be true to her own artistic standards and to enable distributor and exhibitor to proceed without fear in their plans for an even schedule of successful presentation. John Emerson, to whom the star generously gives credit for the idea on which the new system is based, expects to have "Less Than the Dust" ready for release in a few weeks, and the preliminary shipment of eighty prints in the exchanges in ample time to comply with release obligations. The bulk of his staff will be available for Maurice Tourneur in the direction of the second Artcraft production.

STUDENTS INDORSE PARAMOUNT

Never before in the history of the motion picture industry has there been an amusement institution that has, of necessity, drawn its entire clientele from a student body. Such, however, will be the case with the Nugget Theater, of Hanover, N. H., this year, which, when recently established, had the student body of Dartmouth College decide for the management what pictures it should run. More than 80 per cent of the students and professors requested Paramount pictures, and the Paramount Pictures Corporation has accepted the chair of advanced educational amusement for this institution. The management will not only use the Paramount features, but all of its short-reel subjects.

"CIVILIZATION" STILL DRAWING

At the Park Theater, Columbus Circle, "Civilization" is playing to capacity, and either capacity or S. H. O. attends the spectacle in Seattle and district, in New Jersey, in Minnesota, in Pittsburgh, in Boston, and all the other places in which the picture is either continuously or intermittently shown. "Civilization" as a State right proposition is increasing in value, literally, from day to day. It is the only great money-maker wherever it is shown.

ARE AFTER "THE CRISIS"

State Rights Buyers in Rush to Secure This Striking Drama

One of the busiest places in New York city during the past few days has been the office of H. A. Sherman, president of Sherman-Elliott, Inc., 220 West 42d Street, New York city, where the state rights for "The Crisis" are being handled. The word that Mr. Sherman would offer the Eastern states to state rights buyers, retaining Chicago and all territory West for himself, has brought a response that is said to have made a record in the sale of any of the great films.

Adhering strictly to his policy of "first come, first served," Mr. Sherman has urged that promptness on the part of those who wish to confer with him, for tremendous interest has been aroused on the part of the motion picture public.

One of the greatest compliments that ever has been paid to a film is the statement by Winston Churchill, the author of the book of that name from which the film was made, who recently declared that at last his greatest ambition had been realized, he having seen his characters alive and amid the scenes which he had depicted so faithfully. Mr. Churchill, who was present at the first showing of the picture, declared that he was delighted with the all-star cast which Colin Campbell, who produced the picture under the supervision of William N. Seig, had selected. Among those stars who have brought back the time of the Civil War so vividly are George W. Fawcett, Thomas Santschi, Miss Beasie Eytan,



Photo Copyright by Weiss, N. Y.
MISS FLORA MACDONALD,
Who Will Represent "The Fall of a
Nation" in France.

FLORA MACDONALD GOES ABROAD

Flora MacDonald, the young American actress who plays an important role in "The Fall of a Nation," will sail for the Continent Oct. 7th on an American Line steamship. Miss MacDonald is going to make a tour of France, Italy and Spain in behalf of the Dixon-Herbert spectacle. She takes with her seven reels of the picture, which she will personally show to those in high authority in the countries that she visits. When seen at the Dixon offices at 1465 Broadway, Miss MacDonald appeared enthusiastic over her mission. She said:

"I am a fatalist and do not expect to meet with any more danger on the high seas from submarines or Zeppelins than I would from the autos on Broadway. My way has been smoothed for me on the other side through the efforts of the American consul, but I shall have to go to England first, as there is an embargo against films coming directly into France. I expect to make a very successful trip and to have no trouble in my efforts to introduce this great picture to Europe."

BROCK MAKES BIG DEAL

O. E. Goebel, president of the Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen-episode superserial photoplay, has consummated a deal with Henry J. Brock, of 1006 Candier Building, whereby Mr. Brock acquires the world rights, exclusive of the United States and Canada, to "The Crimson Stain Mystery." The largest sum ever paid for serial motion picture rights is involved in this transaction.

Mr. Brock is known in the film trade as one of the largest world rights buyers. His purchase of Consolidated's first production is further proof of the box office value of "The Crimson Stain Mystery." Others to put the stamp of approval on this great serial are Marcus Loew and Alex Pantagio, two of the great showmen who have booked this serial for their respective circuits of vaudeville houses.



SCENE FROM "CHARITY?"
First Feature of the Frank Powell Productions, Inc., Starring Linda A. Griffith.

REMAIN WITH UNIVERSAL

Neither Ella Hall nor Warren Kerrigan Has Left the Fold

Despite an announcement in a New York daily that Ella Hall has left the Universal Company, it appears that the little star of "The Master Key" serial and a dozen other Red Feather and photoplays de luxe is still at Universal City and President Laemmle says that he has turned over the golden key to "the only legally incorporated moving picture municipality in the world," to her to do with as she likes.

Nor has Warren Kerrigan left the Universal fold. Reports were bruited about this week that he intended to do so. Mr. Kerrigan is still appearing in Universal pictures, however, and when the rumors were brought to his attention the star of stars denied them with the greatest positiveness.

In passing, the Universal also wishes to deny that "Idle Wives," the Universal feature now in its third week at the Maxine Elliott Theater, was produced by the Anti-Vice Motion Picture Company. The Anti-Vice Motion Picture company had absolutely no connection with the picture.

"INTOLERANCE" BREAKING RECORDS

"Intolerance" at the Liberty Theater closes the first month of the engagement with every evidence of remaining at that playhouse for a longer period than Mr. Griffith's other success, "The Birth of a Nation." This wonder spectacle is attracting unusual attention in artistic circles for its wide departure from the time worn dramatic unities. Whereas Griffith's accomplishment differs from other advanced ideas of the theater he has combined popularity with his new theories and scored a success. Its four streams of different periods move to a climax in which the whole force of the theme accumulates in a mighty dramatic effect. By dramatizing the contemplative flashes of the human mind the producer has covered a lapse of 3,000 years. The whole makes up a spectacle upon a scale never attempted in any theater in the world until "Intolerance" was given its New York premier.



"TWIN FATES."
John Cossar, Hugh Thompson, and Sydney Ainsworth in Essanay Film.

Lasky Hollywood Studio, the Sixth of the Series, October 21

PEARL WHITE IS STAR OF NEW PATHÉ SERIAL

She Will Assume Role of Joan of Arc in "Pearl of the Army" to Be Released November 12

Pearl White, the popular star, will be seen as an American Joan of Arc in Pathé's serial, "Pearl of the Army," which will be released Nov. 12. It is a militant serial, which is expected to outrival the popular navy serial, "Neal of the Navy," released by Pathé last year. It is being produced by the Astra Film Corporation under the direction of Edward Jose.

The true atmosphere of Uncle Sam's land forces is pictured with an exactness of detail that evidences the careful study made by Guy W. McConnell, the author. George B. Seitz has adapted the story to the screen. In the preparation of his picture story Mr. McConnell has had the active co-operation and advice of some of the country's greatest military experts.

In "Pearl of the Army," Miss White plays the role of Pearl Dare, a Twentieth Century Joan of Arc, who awakens America to the dangers surrounding our country.

Her millions of admirers who have followed her adventures in "The Perils of Pauline," "The Exploits of Elaine," and more recently "The Iron Claw," will welcome her return in this patriotic picture which gives her the greatest opportunity of her career.

In the cast supporting Miss White are Ralph Kellard, Theodore Freibus, W. T. Carleton and Marie Wayne. Mr. Kellard, whose excellent work in "The Shielding Shadow" and several Pathé Gold Rooster plays is attracting widespread attention, takes the part of the hero in "Pearl of the Army."

According to the policy set down by J. A. Berst, Vice-President and General Manager of the Pathé Exchange, a national newspaper and billboard campaign will be inaugurated to create business for the exhibitor. The National Sunday Magazine with a circulation of over 2,000,000 will publish the story in addition to scores of other newspapers throughout the country.

"SEVENTEEN" UNDER WAY

Famous Players Film Tarkington Novel Adaptation Starring Louise Huff and Jack Pickford

Actual work has been started on the Famous Players adaptation of Booth Tarkington's celebrated novel "Seventeen," in which Louise Huff and Jack Pickford are starring under the direction of Robert M. Vignola, for the Paramount Program. The striking change which is noticeable in the arrangement of the stellar roles is the appearance of Louise Huff as Lola Pratt, instead of Jane, the role she was originally intended to play. Jack Pickford will play William Sylvanus Baxter.

Others in the cast include Winnifred Allen, Madge Evans, Helen Lindroth, Walter Hiers, Dick Lee, Richard Bosson, Julian Elton and Anthony Merlo. Winnifred Allen will be Ray Parcher, whose unrequited devotion to the illustrious William is a source of deep concern until the very closing scenes. Instead of Miss Huff, Madge Evans will impersonate Jane; Walter Hiers will be George Cooper, the fat and bated rival of William, who finally succeeds in winning the affections of the impressionable Lola, only to lose them through his oversight in neglecting to obtain a license when they elope. Genesis, the negro servant of the Baxter family whose presence is a source of great annoyance to poor William, will be played by Dick Lee. Mrs. Baxter, the patient understanding mother of William, will be impersonated by Helen Lindroth, who has done excellent work in several other Famous Players productions. Anthony Merlo will be the long suffering Mr. Baxter whose dress suit is the alternate source of bliss and despair on the part of William.

The transferring of Miss Huff from the role of Jane to that of Lola Pratt, the heart-breaking young lady, is done at her request after she had more carefully read the book and the manuscript of the picture. When Miss Huff studied the story and realized that the consumption of apple-sauce was one of the vital points in the portrayal of Jane she requested that she be given some other role. It was physically impossible, she said, to eat that stuff before the cameras for the six weeks involved in the making of the picture and to register delight.

FILMING THE BASEBALL SERIES

A special staff of correspondents has been engaged by the Selig Polyscope Company to take care of the filming of the World's Champion Baseball Series, exclusive rights to which have been obtained by that organization.

Every play on the baseball diamond, including preliminary practice, conferences of the managers, the throngs of people seeking seats—these and all other interesting details in connection with the world's champion baseball series will be screened. There will be a dozen or more cameramen on the playing fields. The feature baseball film, in five or more reels, will be released through the twenty-three exchanges in all principal cities operated by the Klein-Ellison-Sells-Essanay service. It is stated that exhibitors of motion pictures are already taking a great interest in the forthcoming feature film, which will be produced on entirely different lines than any sport pictures attempted.

Piano have been perfected by which a film will be presented that will give almost as much satisfaction to the spectator as if one had attended the ball games. All the stars of the opposing teams—in fact, every detail—will be filmed and presented to movie and baseball fans in the form of an entertaining story.

"INTOLERANCE" AT LOS ANGELES

"Intolerance" opens at the Clune Auditorium at Los Angeles, Cal., Oct. 16, for an indefinite run. It takes the date originally set for the showing of the new Clune film, "The Eyes of the World," the opening of which will be postponed. The newest Clune film is believed to be a little long and will be cut down before it is shown. The runs of such features at the Clune Auditorium is generally about ten weeks.

COMING PATHÉ RELEASES

Programme for Week of October 8 Contains Dramatic, Humorous and Educational Reels

The Pathé programme for the week of Oct. 8 contains a five-part Gold Rooster play, "The Pillory"; the second episode of "The Shielding Shadow," two reels; the thirteenth chapter of "The Grip of Evil," two reels; "The Sword of Damocles," a two-reel drama; "Heinie and the 400," a one-reel comedy; "U. S. Customs Inspec-

SUPPLIES THE ANTIPODES

America Sends Greatest Number of Films for Use in Australian Theaters

William Sparks, who is interested in three motion picture theaters in Sydney, Australia, visited THE MIRROR on Sept. 26. He represents an organization of motion picture exhibitors in Sydney, who are seeking to learn all the fine points of the technique of film exhibition as discovered and exploited in the leading theaters in America. Mr. Sparks said that the audiences in his native city show an appreciation of the same kind as those of the United States. Nearly all the pictures now come from this country, as the war has caused the English producers to turn their energies to other work. Before the war 20 per cent of the films came from England and the Continent and the remaining 80 per cent from America.

There has been an advance in the taste of the Australian public. In the past four years the people there have called for the best class of drama and good, clean comedy. Mr. Sparks stated that the question of censorship had not troubled the exhibitors, as the same standards that made a play acceptable in the States applied there.

According to Mr. Sparks's knowledge, there are around four thousand photoplay houses in Australia. In Sydney, he said, there were several with a capacity of four thousand and many more of fifteen hundred and a thousand. The most up-to-date houses there, he declared, would compare favorably with houses anywhere. They were elegantly equipped and finely decorated and had the very best orchestral music.

WILLIAM S. HART AT RIALTO

William S. Hart, in "The Return of Draw Egan," is the feature attraction at the Rialto this week. As a new Mexican



"THE HIDDEN SCAR."

World Film Feature Starring Ethel Clayton and Holbrook Blinn.

tion," one-reel educational, and Pathé News Nos. 82 and 83, a total of fifteen reels.

"The Pillory" was made by Thanhouser and features Florence La Badie. It has been aptly described as a modern "The Scarlet Letter." The character portrayal is remarkable and honors are about equally divided between Miss La Badie as the girl and Neillie Spaulding as the bigoted, hypocritical aunt.

The second episode of "The Shielding Shadow" is remarkable for the scenes in which Jerry Carson is dragged into the depths of the sea by a giant octopus.

In the thirteenth chapter of "The Grip of Evil" it becomes increasingly evident that John Burton is not so decided as he was in the opinion that all humanity is bad.

"The Sword of Damocles" is a powerful story of a musical genius, dragged down by drink, who sells at a ridiculous price his masterpiece to a man who straightway has it produced under his own name. Over the purchaser's head, like the Sword of Damocles, hangs the knowledge that he is parading under false colors, and in the end his deception is discovered, with tragic results.

"Heinie and the 400" is a rough-and-tumble comedy, in which, as a social lion, Heinie bats 400.

"U. S. Customs Inspection" presents the intimate side of a department, little of which is known by the majority of people. The film was made with the approval of the United States Government.

FILM ASTOR'S ROOF-GARDEN

The roof-garden of the Hotel Astor, New York, is shown in the cafe and cabaret scenes of W. Christy Cabanne's first offering on the Metro programme, as yet unnamed, a five-part wonderplay in which Frances Nelson is starred and Niles Welch featured. The north end of the roof-garden, near the fountain, was chosen as the ideal spot for the scenes.

LISTS MANY ATTRACTIONS

Varied Programme Offered by Mutual Schedule for Week of October 9

The Mutual Film Corporation announces a number of unusually strong and unique releases as scheduled for the week beginning Oct. 9. The production listed for that date is "Philip Holden—Waster," starring Richard Bennett.

"Philip Holden—Waster" is a retite for the drama, "His Brother's Keeper," which was written for Mr. Bennett by Kenneth G. Clarke before the star's journey out to the coast, and which, from the first announcement of Mr. Bennett's present contract with the Mutual, was named as the vehicle for his second Mutual star production. "The Sable Blessing," which was intended for Mr. Bennett's premier in Mutual star productions, and was announced as such, was delayed before release, however, and postponed until a later date. Thus "Philip Holden—Waster" will mark the popular player's first appearance in pictures since the famous "Damaged Goods," over a year ago. Mr. Bennett is supported by an exceptionally able cast, including Rhea Mitchell, Adrienne Morrison (Mrs. Richard Bennett), George Periolat, Clarence Burton, and Orral Humphrey.

A second Mutual star production will go out from the Mutual during the week of Oct. 9. Florence Turner, whose previous Mutual productions have charmed the country, will appear Oct. 12 in "Redeemed."

On Monday, Oct. 9, a very unusual drama of two-reel length, featuring Wm. Fred Greenwood and Edward Coxen, entitled "Citizens All," will be released.

On Friday a second two-part drama, "At the Edge of the Aqueduct," is presented.

The regular weekly Beauty comedy of the week appears on Tuesday, Oct. 10. John Sheehan, Carol Holloway, John Stepling, Vera Sissons, Robert Klein, Dick Rosson, and Earl Montgomery, old favorites of the Mutual, will be seen in this two-reel funny picture, entitled "That Sharp Note."

Ben Turpin and Rube Miller, up to their usual high-water mark in the perpetrating of funny comedy situations, will be seen in a two-reel "Vogue" on Saturday, Oct. 15, entitled "Duckling a Discord." There will be three one-reel comedies of "Cub" brand on the Mutual's programme for the second week in October. "Inoculating Hubby" will appear on Friday, Oct. 13. "Those Primitive Days" and "Their College Capers" will go to the public on Saturday, Oct. 14. The usual release of Mutual current news, Mutual Weekly No. 93, will appear on Wednesday, Oct. 11, as will "See America First" and Harry Palmer's "Kartoon Komics," in split reel.

The Mutual's magazine in film, "Reel Life," will be released on its regular day, Sunday, and will contain interesting material of pertinence to to-day's business and educational activities.

STRAND PRESENTS MARIE DORO

At the Strand Theater Jesse L. Lasky will present Marie Doro in a new photoplay, entitled "The Lash" by Paul West. The scenes and play are laid in the storm-wrecked Island of St. Batiste, and Miss Doro enacts the role of Sidonie, the daughter of John Du Val, who is the "prefect" representing the government of the island, and whose word in all things is final. Miss Doro is supported by an exceptional cast, including Elliott Dexter, James Neill, Thomas Veltmar, Veda McEvers, Raymond Hatton, Jane Wolf, and Josephine Rice. An interesting feature of the programme will be the appearance of Raymond L. Dittmars, curator of the New York Zoological Park, who will deliver a lecture to his motion pictures illustrating the intimate life of the wild animal and the evolution from the lowest to the highest type. There will also be fashion pictures, arranged by Miss Florence Rose, and a new comedy. The musical programme is an exceptionally pleasing one.

"CIVILIZATION" WINS CLERGY

"Civilization" is establishing record upon record. The other day three hundred representatives of various churches saw the production at the Tremont Theater, Boston. The subsequent appreciations of the Ince spectacle, which appeared in the religious papers and issued from the mouths of many of these ministers in their pulpit, constituted a remarkable tribute to this production, all the more noteworthy in that they came from a class—the clergy—which at one time was markedly antagonistic to any kind of motion picture production. Now so impressed are they with "Civilization" that some of them even seriously suggest that the picture might have the effect of converting the world to Christian sanity.

WOODS ACCEPTS BRADY'S PLAY

In collaboration with the Hon. Arthur J. Westermayer of the New York bar, Col. Jasper Ewing Brady, Vitagraph's popular and efficient scenario department head, has written a three-act drama entitled "It is the Law." It has been accepted by Al Woods, the theatrical producer, and will be produced in one of the Broadway theatres this season. Colonel Brady, who has been breaking a number of records by the efficient way he has conducted his department at the Vitagraph studios, announces that the play which Mr. Woods has purchased was written in seven days' time. Be it also known that Mr. Woods was the first theatrical magnate to whom the play was read and it was not necessary to present it to anyone else.

FILMS FOR FAMILY USE

By substituting paper for celluloid films and by devising a motion picture camera for amateur use, Hartley W. Webb has produced a motion picture outfit that promises to rival the phonograph and player piano in the home. The camera is simple enough for a child to operate and is made on the same principle as the regular motion picture camera. However, it is small enough to be used without a tripod. With it comes a developing outfit so that the average citizen can take moving pictures of his wife, his baby, his favorite dog, or whatever he wishes, develop them in his own bathroom and run them off on his own machine in his own living room.

JOINS FOX FORCES

Alice May has joined the William Fox forces, being placed by the Packard Theatrical Exchange. Other motion picture players engaged through the same agency include Robert Cain with the Edison Company, and Charles Gotthold and Montague Love, with Astra Film Corporation.

TO SUPPLY INDEPENDENTS

Art Dramas, Inc., Will Issue Features On Schedule of One Per Week

A new company for the distribution of features to independent exchanges has been incorporated under the name of Art Dramas, Inc. This company of which William L. Sherrill of the Frohman Amusement Corporation is president, will distribute the productions of the Frohman Amusement Corporation, the United States Amusement Corporation and the Van Dyke Producing Company. The officers are the executives of the producing companies and all are men well known throughout the industry. It is planned to release one feature a week.

The best known of the three producing companies is probably the Frohman Amusement Corporation which has such pictures as "Jaffery" and "The Conquest of Canaan" to its credit. William L. Sherrill its president will continue to take active part in the producing end and thus the high standard which the company has maintained in the two years of its existence will be maintained.

Herbert Blache, the secretary and treasurer of the Art Dramas Company, has for a long time been identified with the making of quality features. He was associated with the Popular Plays and Players company, and in conjunction with Madame Blache, probably the best known of the women directors, has produced a number of strong pictures that have been most successful on the Metro programme.

G. H. Wiley, vice-president and general manager, is well known to all those familiar with the motion picture industry. He is the head of the Van Dyke producing Company which has taken over the Kalem studios on West Nineteenth Street, New York City. The producing companies making up the Art Dramas programme are amply financed to carry out their policy and plans. The announcement of the first four releases will be made in the very near future.

USE PICTORIAL TRAILERS

The Triangle Film Corporation has inaugurated a distinct novelty that is generating large quantities of satisfaction in the breasts of the exhibitors throughout the country. With each release now sent forth by Triangle goes from 75 to 100 feet of pictorial trailer calling attention to the high spots and features in the succeeding release.

The new trailer is artistically designed and represents considerable care of selection on the part of the studios, being made up of from two to three different scenes from the coming play, and some specially prepared sub-titles indicating the character of the play, together with the star appearing therein, and also the features of the drama.

GAUMONT SINGLE REELS

The strong position enjoyed by the Gaumont single-reel releases is reflected in the increasing number of prints ordered from week to week by the Mutual Film Corporation, through which these popular pictures reach exhibitors. The Gaumont Company now offers a diversified programme in its three single-reels, which are prepared with the sole idea of providing entertainment of a character to contrast with the photodramas which may be shown at the same time by the exhibitor.

BETTY BROWN AGAIN POSING

After a Summer vacation, during which she also rehearsed for a Broadway production, Betty Brown is again posing in fashion scenes for the Mutual Weekly at the Gaumont studios. Last season trunks of gowns were sent Miss Brown from New York while she was on the road with a Fashion Show vaudeville. These were accompanied by a maid from the establishment of a prominent Fifth Avenue modiste.



DRAMATIC SCENE FROM ARROW FILM, "THE BISHOP'S SON." Derwent Hall Caine, as Dan, Tells the Fishermen How the Murder Occurred.

WORLD FILM IS TWO YEARS OLD

Officials Too Busy to Celebrate Birthday of Concern, which Fell Upon September 21

The World Film Corporation was just two years old on Sept. 21, but the organization was too busy to stop its progress to make a great celebration of the occasion. William A. Brady, the director general, has some interesting things to say about the company on this timely occasion.

"I might say," he declared, "that the World two-year-old is nourished with the very cream of exhibitors' patronage from every quarter, that the young one is soothed by the music of praise arising from great numbers of delighted associates; and that for playthings such as never have been enjoyed by any other child of whatever age or parentage, the World possesses completed releases five months in advance. If I may borrow one of the idioms of the newspaper headlines, the World Film is the million-dollar kid."

"But there was no inheritance back of this. The possessions of the corporation were assembled by hard work along carefully drawn lines. I do not claim any special credit for what has been accomplished. Nothing could have been done

without the co-operation of the sort that exists in this concern. Team work is the idea."

"I never had a moment's doubt as to the outcome, and neither did my associates. We all started pushing, and kept on pushing, and the ball began to roll—not much at first, but enough to show us we had budgeted it. That was the hardest part of it—the first move."

"Then, after the momentum had reached a satisfactory stage, came the task of control—and this also was overcome. At present we have a big machine that moves as smoothly as a Tiffany watch. It produces our pictures on the minute and distributes and advertises them without the loss of a second."

"All this is worth being proud of, but to me the biggest accomplishment of the lot is the one that is the very foundation—the recognition that World Pictures have grown better and better with every release. Yes, I certainly take pride in the achievements of the two-year-old World Film."



STARRING VIVIAN MARTIN

Popular Actress to Appear in "Her Father's Son," Released October 12

As its next release on the Paramount Programme, the Oliver Morosco Photoplay Company will present Vivian Martin in "Her Father's Son," by Anna Fleder Brand and staged under the direction of William D. Taylor.

"Her Father's Son" is the second Paramount release starring this winsome little favorite and offers a drama of heart interest together with quaint situations dealing with the period in the South just prior to the Civil War.

In addition to Director Taylor's usual delicate touches, Miss Martin's new vehicle displays various spectacular scenes of unusual realism including a series of immense battle scenes. The supporting cast discloses another typical Morosco company and includes such sterling players as Herbert Standing, Alfred Voisburgh, Helen Jerome Eddy, Joe Massie, Jack Lawton, Lucille Ward and Tom Bates, the last mentioned portraying one of the most remarkable negro characters ever seen upon the screen. Homer Scott supervised the camera work.

GENERAL FILM ATTRACTIONS

Selig productions will open and close General Film Service programme for the week Oct. 9-14. "Converging Paths," from the Selig studios, a drama in two parts presenting Robyn Adair and Virginia Kirtley, will be the first picture shown for the week. This will be followed by a Vitagraph one-reel comedy, "Billy's Melodrama," presenting William Lytell, Jr., and Shirley Moore. The Selig-Tribune will be next thrown on the screen. The first day's releases will conclude with a Biograph release, "A Tale of the Wilderness," in one act, with Dorothy Bernard in the titular role.

To Essanay falls the task of putting before patrons of General Film Service theaters in good humor with their first picture, Tuesday, Oct. 10. This is the comedy drama, "Money to Burn," in two parts, presenting Lillian Drew and John Lorenz. Then will come a Kalem comedy in one reel, "The Love Magnet," with "Ham" and "Bud," and Ethel Tear providing the fun. Another Biograph re-issue in two parts, "A Pueblo Legend," with Mary Pickford, will close the programme for that day. Essanay's split-reel animated Noct Pictorial and scenic film will be the first displayed Wednesday, Oct. 11. A Vim comedy, "Their Installment Furniture," presenting Harry Myers and Rosemary Theby, will follow this and then will come the tenth episode of "The Girl from Frisco" in two reels. "The Reformation of Dog Hole" featuring Marin Sais and True Boardman, Selig-Tribune and a Vim "Plump" and "Runt" comedy, "The Candy Trial," will be General Film Service's offering for Thursday, Oct. 12.

The Knickerbocker Star Feature promises an unusual treat when "From the Deep," a drama in three parts, featuring Joyce Moore, is presented as the first offering, Friday, Oct. 13. This will be succeeded by "The Battered Bridegroom," a Kalem one-act comedy with Ivy Close featured. Two more comedies, a Vitagraph, "The Mayor's Fall from Grace," with Anna Schaefer and Jack Mower, and a Vim production, "Watch Your Watch" of the "Pokes" and "Jabbs" series will close the program for that day.

The final day of the week will begin when "Lost Twenty-Four Hours," a comedy in three parts, is shown by Essanay with Richard Taverner and Marguerite Clayton as headliners. Then will follow the ever popular release, an episode of "The Hazards of Helen" by Kalem, featuring Helen Gibson in "To Save the Special." A Selig one-act drama with Tom Mix in the titular role, "A Mistake in Rustlers," will conclude the week's offerings.

"ROMEO AND JULIET."

Metro-Quality Release Starring Francis X. Bushman and Beverly Bayne.

MUTUAL SALES FORCE CHANGES

The opening of the Fall season and the usual arrangements for the handling of the added business that always comes with the approach of cold weather has resulted in numerous additions and changes in the sales and executive forces of the Mutual Film Corporation's sixty-eight branches. Plans have been drawn up and arrangements completed for the erection of two-story buildings to handle the Mutual's business in Boston and in Cincinnati. The Boston building will be located at 123 Pleasant Street, in the heart of the Boston film trade.

B. Tolmas, former salesman of the Mutual's New York Twenty-third Street branch and of the Philadelphia office, has been appointed manager of the Philadelphia branch. J. W. Pierce has been made his assistant. The sales force at this office will consist of J. Safron, W. Naismith and B. S. Daniels. E. G. Evans, until recently manager of the Mutual's Baltimore office, has been transferred to Washington in the same capacity at the Mutual's branch here. O. D. Weems, formerly salesman at the Baltimore branch, has succeeded Mr. Evans. The Indianapolis office has been put in charge of William Engelmann, previously manager of the Evansville, Ind., branch. Norman D. Dixon, former salesman, has been appointed to the management of the Evansville branch.

M. S. White, formerly assistant manager of the Oklahoma City office, has been transferred to Kansas City as assistant manager of that city's branch. Harry M. Young has been sent to Kansas City as salesman. O. R. Taylor, formerly Phoenix, Arizona, branch manager who resigned some time ago on account of ill health, has again returned to the Mutual fold. He will assist Jack Brainerd to manage the Oklahoma City branch. W. J. Drummond, a former manager of the Mutual's Spokane office, has again returned to the Mutual as manager of the Los Angeles branch. N. E. Levi, salesman out of the San Francisco office has been transferred to Los Angeles, where he used to be.

The following salesmen have recently been added to the Mutual's forces: J. H. Herrington, Spokane; A. S. Kirkpatrick, Seattle; W. H. Teeple, Buffalo; Lloyd Hammond, Detroit; F. E. McCoy, San Francisco; Arthur Hogenson, Detroit; H. S. Waterman, Los Angeles; Charles A. Gardner, Cleveland; Alfred Raymond, Dallas, Tex.; Leon Kinsky, Indianapolis and M. Kaufman, Toronto, Ont. C. B. Price, the Canadian General Manager, has just returned to his office at Toronto after a trip through the Mutual's Canadian branches. He announces the appointment of T. C. Malcolm as manager of the Montreal office to succeed N. Neworth, who has left for the European front.

WILLIAM GARWOOD, erstwhile Universal-American-Majestic star, has temporarily deserted the diffusers for the footlights. He obtained his release from the "U" and signed up a contract with the Oliver Morosco Stock Company.

Lasky Hollywood Studios Described by Mabel Condon, October 21st Issue

THE FEATURE FILMS OF THE WEEK IN REVIEW

"The Crisis" Scores Hit at Invitation Showing — Edith Talaferro and Jack Sherrill do Brilliant Work in "The Conquest of Canaan" — "Anton, the Terrible" a Striking Russian Drama

"THE CRISIS"

Three-Act, Ten-Part Picturization of Winston Churchill's Famous Novel of the Same Title. Produced by Seltig Under the Direction of Colin Campbell and Supervised by Wm. N. Seltig. Released by Sherman-Elliott, Inc., on State Rights Basis.

Judge Silas Wright.....George Fawcett
Colonel Conyn Carvel.....Matt B. Snyder
Virginia Carvel.....Beaute Elyton
Stephen Brice.....Thomas Santschi
Stephen Brice's Mother.....Eugenius Besserer
Cretaceous Colfax.....Marshall Neilan
Ishmael Hopper.....Frank Weed
Capt. Leige Brent.....Will Nachin
Abraham Lincoln.....Sam D. Drane
General W. T. Sherman.....Cecil Holland
Soldiers—Mississippi, Missouri and Tennessee
National Guard and others.

An epoch in motion pictures is established by "The Crisis," possibly the greatest heart-interest story ever produced. It is not a motion picture spectacle, but a simple, tragic romantic tale, alive with pathos and interpolated with historical incidents. At all times it is so tensely dramatic and pathetic that it brings tears to the eyes and makes the heart throb faster. There are a few spectacular war scenes, but the great success of the production lies in its genuine emotional appeal.

The value of the picture lies in its historical accuracy as well as its entertaining qualities. The whole story is based in large part upon actual facts, many of which were crucial events in American history. The Lincoln-Douglas debate, Lincoln's election and other events leading to the crisis in our history are genuine occurrences, which will enlighten people the world over. Then come the succeeding spectacular events, the bombardment of Fort Sumpter in Charleston harbor, the secession and his cabinet—all strikingly and accurately presented, the majority of them for the first time in pictures.

"The Crisis" also marks the first picturization of any of Winston Churchill's American classic novels. It was the third and is probably the best known of his three Carvel stories, "Richard Carvel" and "Dorothy Manners" preceding it. It is the story of Virginia Carvel, the third generation of the family made famous by Churchill.

Superb in plot, acting and picturization. "The Crisis" is in every way one of the greatest productions ever made. Its staging is simple, though vividly realistic, even to the extent of utilizing the original locations that the novel mentions. The locale in great part is St. Louis and the historical Manners mansion was used for both exteriors and interiors. The island bombardment in Charleston harbor and that of Vicksburg are pictured just where they happened, and, with the aid of survivors of these battles, everything is made as accurate as possible. The scenes of the siege of the Mississippi stronghold are very spectacular. The night bombardment by Porter's fleet lying on the opposite side of the river is awe-inspiring with the flaring red shells bursting over the fortress. In connection with these battle scenes is a single incident which makes even the most hardened gape. It is the precipitating of a horse and rider from a high cliff by the explosion of a shell.

Seldom have more picturesque and strongly drawn characters been used in a story. They are all sympathetic, and the villain, Ishmael Hopper, plays only a small part in the development of the story. Judge Silas Wright is a typical Yankee and George W. Fawcett is superb in this role. Matt Snyder, the white-haired old veteran, is an ideal Southern colonel. The acting of these two men is the acme of perfection in character work and, indeed, the entire cast is remarkably well balanced. Beaute Elyton is a charming Southern lass as Virginia Carvel, and both Thomas Santschi and Marshall Neilan are heroic figures representative of the North and the South. Eugenia Besserer is a loving white-haired mother and Frank Weed a satisfactory villain. The historical roles are also well portrayed.

The story, although practically a costume play, is unusually tense and dramatic, and except for a slight lagging in the introductory scenes, it grips one. It is tragic almost in its entirety, yet there is not a gruesome scene in it. The death scene of Judge Wright with the playing of the hymn will affect the most hardened cynic. The ending, in its present form, is a little drawn out, but when released the scene at Lincoln's casket will be eliminated.

The old-fashioned costumes, besides being charming and picturesque, add greatly to the general atmosphere of the story. The hoop-skirts, the dignified clothes of the men, the colored servants, are beautifully reminiscent of the days gone by.

It is practically impossible to discover a flaw in the staging of the production, and the photography is excellent. E. S.

FRANK DAZY, the playwright, who, with his brother, Charles T. Dazy, wrote "The Flower of Faith," the second of the Golden Eagle features of the International Film Service, Inc., is soldiering on the Texas border. Mr. Dazy is a prominent member of Squadron A of the New York militia.

"THE CONQUEST OF CANAAN"

A Five-Part Drama Adapted From the Novel by Booth Tarkington, by Anthony Kelly. Featuring Edith Talaferro and Jack Sherrill. Produced by Frohman Amusement Company Under Direction of George Irving and Ralph Dean.

Ariel Tabor.....Edith Talaferro
Joe Louden.....Jack Sherrill
Judge Pike.....Ralph Delmore
Mamie Pike.....Marie Edith Wells
Claudine.....George La Motte
Happy Four.....Jack Herring
Norman Filicroft.....Walter Hiers
Nashville Corey.....Thomas Ward
Mike.....Ben Hendricks
Martin Mann.....Phil Robeson
Frank B. Buck.....David Higgins

The filming of a well known novel is an experiment frequently attended with dire results, an assertion well proved by numerous failures of pictures founded on such basis in the past. In many cases the story is either unrecognizable through the liberties taken with its plot, or loses its appeal simply because the plot was altogether unfit for screen purpose in the first place. Therefore when success crowns such an effort, it is an event to be marked with a red letter in motion picture annals. In the latter happy category belongs "The Conquest of Canaan." The book itself was a delight to lovers of good literature, the picture promises to win even a greater number of admirers.

Considered as a screen subject it is one of the best features produced this season. Brilliant comedy, laughter-producing subtitles, clever acting, accentuating humor and pathos to the steenths degree; photography of the highest grade—all combine to make this film, in the words of the poet—"a thing of beauty and a joy forever." It is the sort of a picture admirably well calculated to discomfit the pessimists who would fail persuade the public that artistic screen productions with a real human heart interest are no longer to be looked for.

Moreover it presents a strong moral

virtually conquers Canaan, winning not only the admiration of his former traducers, but the love of the lady of his dreams, from a fascinating narrative, the details of which are worked out with rare skill and judgment by the directors of the production.

The cast is one of unusual size, presenting a great variety of character studies, each of which is perfect in portrayal. Edith Talaferro, as Ariel Tabor, is a heroine of witching charm, and her work in the role an example of finished art and powerful appeal. Jack Sherrill gives a performance as remarkable for its strength as for its natural effect. The actor's personality is completely merged in that of the hero of the play, and Joe Louden lives on the screen as a positive human reality whose griefs and joys are shared to the full by the spectators. The piece is in every way a triumph for the principals and their support.

The lighting effects are capital and some particularly mellow and delicately shaded tinting helps to complete the beauty of several scenes, the camera work throughout being faultless. With its unerring continuity, thrilling episodes and wholesome appeal, "The Conquest of Canaan" should win a well deserved degree of popularity. P.

"ANTON, THE TERRIBLE"

A Five-Part Original Drama by Jules Eckert Goodman From the Story in the *Saturday Evening Post* by Thomas Uzzell. Produced by Lasky Under the Direction of William C. DeMille. Featuring Theodore Roberts and Anita King. Released by Paramount Sept. 28.

Anton Karoff.....Theodore Roberts
Vera Stanovitch.....Anita King
General Stanovitch, her father.....Horace B. Carpenter
David Burkin.....Harrison Ford
Grand Duke Ivanovitch.....H. B. Koch
Babushka, Anton's mother.....Edythe Chapman
Olga, Anton's sister.....Della Trembley

Intense, dramatic and with more than an



SCENE FROM "THE CONQUEST OF CANAAN."
Frohman Amusement Feature, with Edith Talaferro and Jack Sherrill as Principals.

lesson without becoming wearisome in the attempt to preach a sermon. This in itself is an achievement not lightly to be passed over. The moving picture's place in modern times is primarily to entertain. Should that object be sacrificed to an effort to reform the masses, the film in question is foredoomed to failure. Yet in the struggle against desperate odds of the Tarkington hero and his successful battle with alcoholic vice, is presented a lesson which cannot fail to impress the most blasé roue.

As the tale runs, Joe Louden, a youthful news vendor of Canaan finds himself a species of Ishmael, with every man's hand against him. Leaving the town where he has known nothing but hard knocks, his only friend being Ariel Tabor, a girl whose family connections are such as to apparently place her beyond all hopes of mutual love; he goes to the city, and a few years after returns a full-fledged lawyer, resolved to settle down and practice. But the old prejudices of the town-folk still survive, so far as he is concerned, and excepting a rough but honest saloon-keeper who befriended him when a lad, and the latter's tough bhenmen, the inhabitants of Canaan frown upon him. Yet he is successful as a lawyer, among the lower classes, obtains the acquittal of several criminals, and gradually turns to drink to assuage his bitterness of mind.

The return of Ariel Tabor from Europe, where she has completed her education, is the turning point of his career. Ariel proves true to his boyish memories of her, openly proclaims herself as his friend, and he resolves to be worthy of her. How he accomplishes the defeat of his enemies,

ordinary amount of suspense, "Anton, the Terrible," is unquestionably one of most striking Russian intrigue pictures ever produced. It is Russian in every detail and a war time theme without being a story of racial conflict. War has no part in its development, other than that the spy is in the service of the enemy.

The picture has a sustained punch and is full of action. The attention of an audience is riveted on it from beginning to end. It is melodrama, not overdrawn, though gripping. Anton Karoff, a Cossack, swears vengeance against General Stanovitch and years later when he has become chief of the Okrana, he finds his opportunity to fulfill his oath. Through trickery he has the General's daughter, Vera, and her lover imprisoned. He kills the father in order to secure valuable papers. Later, Vera with the aid of her lover proves that Anton is a German spy and he kills himself, while she and David are united in grief and sorrow. The scenes leading up to the climax are intensely dramatic and realistic.

The characters are remarkably well outlined. In the role of Anton, Theodore Roberts does some of the best work of his career. He is typically the ferocious, brutal Cossack, a marked contrast to the sympathetic Vera, Anita King. Edythe Chapman and Harrison Ford handle their respective parts in effective manner and the others in the supporting cast are satisfactory.

The picture version is changed somewhat from the original story. This is especially true in the matter of condensation. E. S.

"THE RETURN OF EVE"

A Five-Part Original Drama By Leon Dodd Wilson, Featuring Edna Mayo. Produced by Essanay Under the Direction of Arthur Berthelet. For Release by Kleine-Edison-Seltig-Essanay Service.

Eve.....Edna Mayo
Adam.....Eugene O'Brien
David Winters.....Edward Mawson
Mrs. Tupper-Bellamy.....Emily Fitzroy
John Raymond.....John Cooper
Clarice Bellamy.....Leona Ball
Seymour Purchwai.....Edward Arnold
Trizie Shevlin.....Renée Clements

A fantastic tale by one of America's well known short story writers and a popular star in the hands of a capable director proves a winning combination. "The Return of Eve" is one of the most interesting and original of the "back to nature" type of pictures. It is a film that will appeal to all classes. The young will enjoy the delightful story, but their elders will also see beneath its surface a stinging satire on certain phases of human nature. It is so intensely human that it is a radical departure from the usual "wild girl" yarns.

An old millionaire adopts a boy and a girl and leaves them to be brought up as Adam and Eve, under the guidance of an old tutor. Later they enter society, but their truthful, unsullied characters conflict with those about them, so that in the end Eve returns to nature and is followed by her lover, Adam.

Though the story is improbable the characters are so well drawn that it is more than convincing. However, at times they are slightly overplayed. Eugene O'Brien offends in this line when he meets the man from the outside world. Edna Mayo is a thoroughly sympathetic character as Eve and renders one of the best performances credited to her. The supporting members of the cast give capital support.

The production is one of the most artistic that we have seen in some time. The exteriors are of unusual picturesqueness and the interiors entirely adequate. The photography and lighting effects are very good and serve greatly to enhance the natural beauty of many of the settings. E. S.

"THE DAWN OF LOVE"

A Five-Part Drama by Channing Pollock and Reinhold Wolf, Featuring Mabel Talaferro. Produced by Rolfe Photoplays, Inc., Under the Direction of Edwin Carewe. For release by Metro Pictures Corporation, Sept. 25th.

Jacqueline Allen, otherwise "Jack".....Mabel Talaferro
John Lang, customs officer.....Robert W. Fraser
Miles Allen, "Jack's" father.....Leslie W. Stowe
Captain Ben Durling, keeper of the lighthouse.....Peter Lang
Ward Jennings.....Martin J. Faust
Chief of the Revenue Officer.....D. H. Turner
His Assistant.....Frank Bates
Tim, a smuggler.....Jack La Mond

There is the appeal of the wild sea coast about this play of smugglers and revenue officers. Mabel Talaferro is shown as a comely but lively girl, who has been brought up with the freedom of a boy by her father and smuggler parent. She is alluring in spite of, or because of, her half-boyish manner and dress. Though the girl is set to do rude tasks, such as packing big nets on her back, she manages to find lots of play and fun in things about her. She has a goat that makes a very good pet, and when she gets into her homemade cart with the animal as steed she makes a thrilling flight down the steep and winding path on the hillside.

Leslie Stowe is the rude father with a kind heart under a forbidding exterior. In a moment of wrath he throws her from him, but he soon shows that he cannot resist the charms of his pretty daughter. It is to make her rich and surround her with all the luxuries of dress and fine surroundings that he is engaged in smuggling. The role of the gruff old captain of the lighthouse is taken by Peter Lang. He becomes the foster father of the girl after her parent is killed in a skirmish with the revenue officers.

The thrill of intrigue and love comes with the conflict between the young and handsome revenue officer, represented by Robert W. Fraser, and Martin J. Faust, as a fisherman, mixed up in the smuggling. The girl turns against the officer, whom she suspects of being involved in the death of her father. The fisherman is trusted by the old keeper to keep the lights burning in his absence on a trip to town for supplies. He finds a letter from the officer stating that he is coming to clear himself of the girl's suspicion. The fisherman refuses to light the searchlight and locks the girl up after a struggle. She overturns a lamp and sets the building on fire. She is rescued by the treacherous rival, but refuses him in favor of the officer. There is a desperate fight between the two men, with the officer winning and the fisherman falling down the cliffs to destruction.

The picture is well directed in the big scenes and also in all those little things that go to give scenes verisimilitude. The photographer has achieved praiseworthy effects, furnishing clever closeups, good interiors, excellent landscape and marine views. C. M.

"THE GILDED CAGE"

A Five-Part Original Drama by J. I. C. Clarke. Featuring Alice Brady. Produced by the Peerless Under the Direction of Harley Knoles for Release by the World.

Princess Honore Alice Brady
King Comus Alec B. Francis
Queen Vesta Gerda Holmes
Baron Stefano Montague Love
Capt. Kassari Arthur Ashley
Nicholas Sidney Daubrook
Leonia, young girl Clara Whipple
Prince Boris Irving Cummings

Romantic and even fantastic, "The Gilded Cage" is the best picture released by the World in some time. It is one of those foreign adventure and intrigue narratives, laid in a vaguely fictitious country. In this case the land is called Balkany and the basis of the plot is the Queen Draga story, though it receives original treatment in the film.

The king and queen of the country are assassinated, and the Princess Honore, heir apparent, is beset by intrigues started by the Prime Minister, who wishes to usurp the governing power and then make the princess his wife. A renegade prince saves her from prison and brings about the capture of the minister. He also unites all factions in the country by marrying the princess.

Alice Brady essays the role of the Princess Honore, and it is by far her best performance. She is dignified and forceful in a pleasing role. Montague Love is an acceptable villain as the Prime Minister, Baron Stefano (Irving Cummings), is unnecessarily overbearing in his part, but the remainder of the cast perform well.

The staging of the picture is a radical improvement over former World productions. There are some superb views of old European castles, and the photography and tinting add considerably to the atmosphere of romanticism. The costuming of the nobility and the peasants is also deserving of commendation.

Though improbable, the story is one of the kind that Americans delight in. It is like a fairy tale, unreal, but enjoyable with its sole beset, princess, villain, and heroic prince.

"THE COUNTRY THAT GOD FORGOT"

A Five-Part Original Drama. Featuring Tom Santschi. Produced by Selig Under the Direction of Marshal Nellian for Release by the Kleine-Edison-Selig-Essanay Service.

Steve Brant Thomas Santschi
Cal Hearn George Fawcett
Mike Donovan William Martin
Mrs. Helen Brant Mary Charleton
Craig Wells Charles Gerrard
Ruth Randall Victoria Forde
Sheriff Grantwell Charles Le Moyne

As the name implies, "The Country That God Forgot" is a tragic romance in the bleak and barren cactus wastes of the West. It is a picturesque tale, solemn but pleasing in its slow, impressive way. It is unlike most Western dramas, in that it is partly a character study and also because it is not a continuous succession of shooting scenes. For the most part, it is a triangular conflict, the husband and visitor waging a silent war for the love of the woman. In the end the woman leaves her spouse and elopes with the other man, who has robbed the government paymaster. He is pursued by a posse and, to make good his escape, shoots his feminine companion. Captured, he is lynched; the woman recovers and finds that happiness lies with the man who sacrificed all for her.

Tom Santschi is a heroic figure as the Western prospector and husband. Steve Brant, George Fawcett does clever work in the role of the old prospector. Cal Hearn, Mary Charleton is acceptable as the heroine, and the supporting cast all that could be desired.

The locale is picturesque because of its very barrenness and the vast depths of the desert lands. The photography, on the whole, is good.

The production is in every way acceptable, for it is Western enough to please those who like that type of drama and enough of a character study to entertain the more conservative.

"THE FIRM OF GIRDLESTONE"

A Five-Part Drama. Scenario by Bannister Merwin From the Novel of Arthur Conan Doyle. Produced by Vitagraph Company Under the Direction of Harold Shaw. For Release on the V. I. S. E. program, Oct. 9.

John Girdlestone Charles Rock
Ezra Girdlestone, his son Fred Groves
Tom Dimsdale Hayford Hobbs
Major Tobias Clutterbuck Wyndham Guise
Kate Harston Edna Flugrath
Rebecca Molly Terraine

"The Firm of Girdlestone," a regular Conan Doyle thriller with a genuine London atmosphere—owing to its production there, no doubt—contains the proper admixture of suspense and love interest to make it interesting from start to finish. Charles Rock as the hypocritical and ruthless old head of the firm, holds the attention and excites the curiosity of the spectators by the contradictions subtly shown in his assumed character. Ezra Girdlestone, the son, is depicted by Fred Groves as a true son of his father but with some interesting variations. The sometime victim of Girdlestone's machinations is well played by Edna Flugrath. Tom Dimsdale, the lover, is shown in the person of Hayford Hobbs as a young man of pleasing personality and devotion. A touch of comedy lightens the more serious parts in the character of Major Clutterbuck, as played by Wyndham Guise.

As the story goes, John Girdlestone is a sort of pillar of society engaged in the African trade. He is a rigid austere man. Ezra, his son and partner, has much of his father's hardness of heart, but of a more festive and sporting disposition. An old friend leaves his daughter, Kate Marston, in charge of Girdlestone upon his dying bed. The girl has a fortune of 40,000 English pounds. She finds life very cold and cheerless with the Girdlestons. On a visit she meets Tom Dimsdale, a young medical graduate, and falls in love with him. Girdlestone loses most of his fortune and faces ruin. He tries to influence Kate to marry Ezra. She rebuffs Ezra's advances. Then the elder Girdlestone takes her to Hampton Abbey, a grotesque looking place. He scares her nearly to death by impersonating the ghost of a murdered monk. Still she refuses to marry Ezra. The girl tries to get help. Her message brings Tom, her lover, and two of his friends. The two Girdlestons nearly consummate the murder of Kate, but kill her maid instead. They are horrified by seeing Kate approach them as they are laying the body of the girl on the railroad track. While the two plotters are escaping from the police, they slip down the edge of a quarry and lose their lives.

The titles are well chosen and those put in the mouth of Major Clutterbuck sure fire laugh provokers. Some of the best scenes are those about the old ruined Abby, which are typically British in their effect. The photography is excellent and the direction satisfactory at every stage of the feature. "The Firm of Girdlestone" promises to attain a high degree of popularity among moving picture patrons.

"THE OLD FOLKS AT HOME"

A Five-part Picturization of the Novel of the Same Name by Rupert Hughes. Produced by Triangle-Fine Arts under the Direction of Chester Withey, and Featuring Sir Herbert Tree. Released Oct. 15.

John Coburn Sir Herbert Beerbohm Tree
Mrs. Coburn Josephine Crowell
Steve Coburn Elmer Clifton
Marlorie Mildred Harris
Lucia Medina Lucille Young
Stanley W. E. Lawrence
The Judge Spottswood Aitken

A more convincing and dramatic picture than "The Old Folks at Home" has seldom been seen. It is typical of Rupert Hughes, sympathetic, and with more than an ordinary amount of suspense. In fact it is the first of his novels to be picturized and still retain its full dramatic value.

The plot moves slowly in its first stages of development and at times appears even conventional but once the action really starts it increases speed rapidly until at the time of the murder the drama becomes intensely thrilling. The sympathetic qualities are consistently strong because of the strength of a mother's love which even brings about the acquittal on a charge of murder, of her son, a country boy who had gone to the city and fallen into evil ways. The father, a farmer and state senator, also plays an important part in the events of the boy's life. This role is taken by Sir Herbert Tree, the eminent English actor. It is the first simple part that he has essayed in pictures and he is typically the well bred country gentleman. Sharing first honors with Sir Herbert, however, is Elmer Clifton, who does exceptionally well in the dramatic role of the guilty son. Josephine Crowell is a splendid mother and Mildred Harris, apparently a newcomer, does some clever work as the little country lass. She is sprightly and pretty.

The picture is one that will appeal to everybody. The continuity is even and the director deserving of commendation for such an excellent picturization of a novel. The settings are at all times effective and the rural atmosphere is pleasing. The photography is also of a high standard.

"THE BATTLE OF THE SOMME"

Official British War Pictures in Five-Parts. Photographed by Charles Urban.

These pictures are much more realistic than the usual faked war reels, for the scenes were actually taken right on the firing line. The devastation of the country, the shell explosions and the dead bodies bear testimony to this fact. The majesty of drilling armies is lacking, but in its place there is the grimness of battle.

Many of the scenes were taken with a telephoto lens, but even then the photographer was probably much too close to the scene of action for comfort. Considering difficulties, under which the pictures were taken the photography is excellent.

Following the showing of "The Battle of the Somme," a single reel showing pictures of the Grand Fleet in the North Sea in colors, was exhibited. These pictures are superb and seldom have we seen anything of greater magnificence than the fleet in gun action with sheets of red flame enveloping the ships at each broadside. Pictures like these furnish proof of the rapid advance in detail and technique of the motion picture camera's work.

PRODUCE PEN COMEDIES

The first five pen comedies being produced by the Keen Cartoon Corporation, 729 Seventh Avenue, New York, are nearing completion, and will be ready for trade showing early in October. The Keen Company is adhering strictly to its policy of complete plot and variety of characters that are really funny, and promise something far above the ordinary run of animated cartoons for its first picture, which will be released the latter part of October.

(Continued on page 28)

Not a matter of whether, but of which

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FAITHFUL TO FAMOUS

Marguerite Clark Will Not Abandon Screen
Career for Return to Stage

Marguerite Clark has renewed her contract with the Famous Players. Rumors were current that this popular star would forsake the films and return to the stage, where she first won popularity.

This announcement permanently dispels the cloud of conjecture and rumor which followed the report that Miss Clark would return to the footlights under the management of Charles Dillingham. So universal was the credence gained by this rumor that exhibitors in the West and Middle West actually advertised Miss Clark's latest picture, "Little Lady Eileen," as her farewell appearance on the screen. Valedictorian articles have been printed in many motion picture periodicals and in the photoplay sections of the daily newspapers, and the Famous Players have been flooded with requests for definite information concerning the future activities of the little star.

A particularly truthful color was given to the rumors of Miss Clark's return to the stage because of her determination to take her first vacation since becoming a photoplay star two years ago. Accordingly, Miss Clark retired to her summer home in Rye at the completion of "Little Lady Eileen," and J. Searle Dawley, who has directed her more recent photoplays for the Famous Players, took over the direction of "The Rainbow Princess," in which Ann Pennington is starred. With the finishing touches administered to Miss Pennington's picture, Dawley again resumes directorship of Miss Clark, who begins work in "Miss Bigamist," her first production under the new management.

VITAGRAPH'S BIG PURCHASE

Company Obtains Film Rights to "Within the Law" for High Price

Greater Vitagraph has purchased the motion picture rights to "Within the Law," one of the biggest melodramas of the decade from Selwyn and Company, the producers, who have made a million dollars with it as a stage production. The purchase price, it is said, was the highest ever paid for a motion picture scenario. Vitagraph's bid being only one of a great many offers made for Bayard Veiller's greatest play.

"Within the Law" opened the Ettinger Theater in New York in September, 1912, and ran two solid seasons. With one accord the dramatic critics praised it as the exceptional play hit and predicted the run which it enjoyed. The following year twelve road companies went on tour with "Within the Law" with such stars of the stage as Jane Cowl, Margaret Illington and Helen Ware playing the same part at the same time.

It was the most successful play, American-made, that ever was produced in London and remained on the boards there for a solid year. It was also a great success in Spain and would have been put on in the other European countries had not the war interfered. "Within the Law" also ran a full year in Australia and is still being played by road companies in the United States.

The Greater Vitagraph organization feels equally confident about its success as a Blue Ribbon Feature and will immediately get together a representative cast, including Vitagraph favorites, for its production.

Exhibitors can rest assured that Vitagraph's production of "Within the Law" will be an elaborate one.

SURGERY AND THE FILMS

A remarkable instance of the use to which motion pictures can be put was furnished last Monday, when Dr. S. William Schapiro, member of the Academy of Medicine, lectured at Fordham University on various genito-urinary operations, and illustrated his lecture with motion pictures of actual operations performed by him. These pictures, which possess an extraordinary scientific value, cover thirteen distinct operations, and were made by a Pathé cameraman under Dr. Schapiro's direction. In the past, surgical lectures have been illustrated by "still" pictures or drawings and much of the detail was lost. In these motion pictures every movement is clearly shown and render it possible that a new era has dawned in the teaching of surgery.

COMMENT AND SUGGESTION

(Continued from page 21)

that the rough comedy of the screen is absolutely necessary in its own field. Sarcasm, irony, the fence of subtle wit between polished masters of that brand of humor hath its proper place. But always there remains the joke of the primal type, ancient as the earth itself in its foundation for laughter, but successfully renewed by the actor who can present it in winning aspect. The impulse that arouses the spectators to mirth when a man's hat flies off in a high wind and he furiously chases his head-gear, is the same that aways the admirers of comic screen stuff. It is not immoral for the onlookers to rejoice over a fellow-man's misfortune in such a case. The average citizen would not expect condolence should his hat take wings and fly away. His consolation is found in the hope that some time he may be able to laugh in his turn. And be it remembered that the best proof of slapstick comedy success on the screen is the financial triumphs scored by our rough-house fun-makers who contribute to the humorous instincts of motion picture patrons.

NEW WALTHALL FILM

Popular Actor Rehearsing in "The Truant Soul,"
Released by Essanay

Essanay has started work on Henry B. Walthall's new feature, "The Truant Soul," to be made in seven reels. First scenes are being taken in and about Chicago, and when these are completed, Mr. Walthall, Director Harry Beaumont and company will depart for the hill country of Wisconsin to film upward of 150 exterior scenes.

Mary Charleson, long a photoplay star, has been obtained to play the chief supporting part to Mr. Walthall. For some years she has been a favorite and her recent appearance in two large features, in which she gave admirable performances, has served to strengthen her reputation. Patrick Calhoun, a young heavy who has been appearing to advantage in Essanay pictures during the past year, will also be an important principal. He was the villain in "The Little Shepherd of Bargain Row."

President George K. Spoor has viewed "The Prince of Graustark" and believes it one of the best offerings from his studio. This visualization of George Barr McCutcheon's famous novel will be released in five acts through Klein-Edison-Selwyn Essanay service at a date yet to be announced.

BEATRIZ MICHELENA IN NEW ROLE

Reports from the studios of the California Motion Picture Corporation at San Rafael, Cal., would indicate that, when Beatriz Michelena makes her screen appearance in "The Passion Flower," the picture public will find that the production is in many ways reminiscent of "Salomy Jane," in which Miss Michelena made her debut as a motion picture actress. If, as the producers claim, this latest feature is to excel their elaborate film version of Paul Armstrong's big drama, a treat indeed is in store for picture fans.

POSTPONE ULRICH RELEASE

Due to a change in the Paramount release schedule, Lenore Ulrich's new photoplay vehicle, "The Intrigue," will be shown in the Paramount theaters commencing Oct. 9 in place of Oct. 2. The new Pallas Pictures subject will first be seen in New York city at the Strand Theater, where it will be given an elaborate presentation. Miss Ulrich, who is now in New York, will appear personally at the opening exhibition and plans to be present each day during the week it appears at the Strand.

ANDREW J. COBE RETURNS

Mr. Andrew J. Cobe, Vice-President and General Manager of the Unity Sales Corporation, has returned to New York after a sojourn of two weeks in the Chicago offices of the company. Mr. Cobe brought with him a bunch of new contracts covering bookings on the new Tweedieum comedies, which guarantees that these new releases will be off to a flying start from the very beginning.

BOOK "THE PRIMA DONNA'S HUSBAND"

The Herald Film Corporation announces that both the Loew and Proctor circuits, after seeing "The Prima Donna's Husband," immediately booked the same for all their theaters. Arthur J. Abrams has been appointed the special representative for the Herald in Pennsylvania and will make his headquarters in Philadelphia.

WILL APPEAR ON STAGE

Pierre Le May, leading man in Metro productions, has arranged to appear in a Broadway stage production which will not necessitate his leaving New York. He was cast for a prominent role in one of William Mack's new plays, but gave it up when he found that he would have to go to Chicago, where the play will have its premiere. He will now be able to continue his work on the screen during his New York engagement.



MADAME NAZIMOVA, IN "WAR BRIDES."
A Scene of Herbert Brenon's Coming Production.

REVIEWS OF FEATURE FILMS

(Continued from page 27)

"THE WHEEL OF THE LAW"

A Five-part Drama by Katharine Kavanagh. Featuring Emily Stevens. Produced by Rolfe Photoplays, Inc. Under the Direction of George D. Baker. For Release by the Metro Pictures Corporation, Sept. 18.

Mona Mainard (Mrs. John Morton) Emily Stevens
John Norton, Assistant District Attorney Frank Mills
Tom Mainard, Mona's brother. Raymond McKee
"Bil" Bill Ryan, political boss. Edwin Holt
Pearl Le Claire, adventuress. Home Raymond
John Daniels, District Attorney Harry Davenport
Jimmy McClane, City Editor. Jerome N. Wilson
Frank Willis, on trial for murder Charles Eldridge

The triumph of a woman's heart and a woman's wit is well expressed by Emily Stevens in this ingenious play of the stage and law. She is convincing in her portrayal of the dramatic star, who is full of human sympathy. Her love and pity for the young brother, who has become involved in the toils of the law, lead to a conflict of wits between herself as the wife and tender sister, with the ambitious and somewhat unscrupulous prosecutor. Miss Stevens plays the role with an understanding of the fine gradations of emotion required and with a rare restraint that gives the impression of emotional depths yet unsounded. The final scene, where she appears as though plotting the downfall of her husband is a fine climax and holds the spectator breathless. It ends happily with the gracious victory of the clever actress over the threat of disaster to the brother. It is an achievement of no little merit for Miss Stevens that her naturalism seems to make the somewhat difficult situation seem plausible and likely.

Frank Mills fits well into the popular idea of a great prosecutor. He appears to be a man of force, who sees the vision of becoming governor of a great State and is transformed by it from a humane man to a relentless machine that grinds all to pieces that resists its progress. Mills is particularly good in the scene where he is confronted with the same charge that he has so relentlessly and successfully pressed against others. His discomfiture is tragic. He brings out the idea of a man awakening to a sense of what a difference there may be between reality and its semblance.

Raymond McKee as the erring brother and Edwin Holt as the political boss, play their parts to the life. All the other characters are well cast, both in appearance and in ability to enact their roles with the proper understanding and feeling. The staging of the play deserves mention. There are beautiful and effective pictures of rich interiors in the home of the prosecutor and in the hotel, where some of the action takes place. The director has acquitted himself well in the whole production, though certain parts as those in the court scene are particularly fine. Throughout the picture the photography is clear cut and of the best character.

C. M.

"SOMEWHERE IN FRANCE"

A Five-part Adaptation of the *Saturday Evening Post* Story of the Same Name, by Richard Harding Davis. Produced by Ince, under the Direction of Charles Gilby and Featuring Louise Glau and Howard Hickman. Released by Triangle, Oct. 29.

Marie Chaumont, Louise Glau, Lieutenant Charles Ravignac, Howard Hickman, General Andres, Joseph J. Dowling, Madame Benet, Fanny Midgley, Captain Henry Ravignac, Jerome Storm, Herr Vogel, George Fisher, Captain Pierre Thivierge, Carl Ultman.

The general atmosphere of "Somewhere in France" is dramatic and the theme of the story, the German espionage system in France affecting certain officers, is unreservedly strong after the fashion of practically all of Richard Harding Davis literature.

The tale which ran in the *Saturday Evening Post* was considered one of the best of Mr. Davis' productions based on the present war.

It is not a story of conflicts but of the undercurrents that decide the fate of battles, and as such, progresses with fair rapidity.

Its picturization is effective and the French atmosphere is well retained. The prison of St. Lazare, the war office and the aviation grounds are extremely accurate in detail. However, the story itself does not retain its original continuity. Its dramatic values are uneven and it lacks convincing power in film form. Moreover, it is a conventional intrigue picture which runs a big chance of offending a pro-Teuton audience notwithstanding the fact that it may be based on actual incidents. It would not be good business policy for an exhibitor to show the picture in a Germanic neighborhood.

The production is staged in the usual sumptuous Triangle fashion and its cast is well balanced. Louise Glau is a charming "vampish" secret agent, and Howard Hickman a realistic officer who hides his identity to establish the guilt of the vampire spy who brought about his brother's disgrace. The supporting cast accredits itself well.

The photography and interior settings are of the highest standard and some remarkable views from an aeroplane are shown.

E. S.

"THE STRAIGHT WAY"

A Five-part Original Drama Written and Directed by Will S. Davis for the Fox Film Corporation.

Mary Madison	Yaleka Suratt
John Madison	Herbert Heyes
Dan Walters	Glen White
Neil Madison	Clare Whitney
Marion Madison	Elsie Balfour
Sullivan	Richard Turner
Carey	Ronald Rendell
Burton	Fred Jones
Valet	T. Tanimoto

A story that is conventional in theme, and which relies solely upon frequent exaggerated "tricks of fate" for its interest, tends to make this but an ordinary production, despite capable direction and acting that is of the best.

Mary Madison is cast off by her husband, John Madison, who unjustly suspects her relations with another man. When Mary's child is born later, she entrusts the little daughter to an aunt, and leaves for a trip to the seaside. The train is wrecked en route. Madison reading the newspapers believes his wife dead. He seeks the home he left and kidnaps the daughter. Three years later he again marries. Meantime, Mary recovers, but her mind is affected by the shock and she cannot recall the past. Fourteen years more passed and after a successful operation Mary's memory is restored. Madison has been elected governor after serving on the bench. His second wife has died, and his daughter Marion has now become his one interest in life. Mary is vengeful and thinks Marion the child of the second wife. She succeeds in a plot to marry Marion to an ex-convict named Walters. Mary confronts Madison, who tells her it is her own daughter and she leaves heartbroken. Madison learns that Walters, alias "Bartell," is innocent of the crime for which he was convicted and realizes the strength of the man's love for his daughter. He makes his repentance complete by forgiving the elopement and reuniting the family.

Glen White makes the role of Dan Walters stand out by a convincing and forceful performance. The photography is excellent, the settings artistic, and the exteriors include beautiful views of the Palauades.

"THE REFORMATION OF DOG HOLE"

Episode of "The Girl from Frisco" Series. Featuring Marin Sais. Produced by Kalem Company Under Direction of James W. Horne. For Release on General Film Programme Oct. 11.

Barbara Brent	Marin Sais
John Wallace	True Boardman
Ace Brent	Frank Joaquin
Hawk	Ronald Bradbury
Two Spot, his tool	Edward Olisbee
Hogan	Steve Murphy
Pretzel	Jack Wilson

Marin Sais shows her versatility in this episode. She takes the place of a broken-down station agent in a tough town, wins the admiration of a bunch of wild cowboys, foils the scheming gambling house-keeper and finally saves a train from being wrecked in a collision with a freight. While the situations that the heroine finds herself in are of the extreme order, she carries off her part as the brave but tactful reformer in a convincing manner. Her support is excellent and acts as a good foil to her. The photography is up to the usual high standard of the Kalem, as is also the direction.

HENRY B. WALTHALL is now on his third trip to the Manitowish waters of upper Wisconsin in pursuit of the knowing music. On his first trip he caught several. On the second he took his brother along to show him how it was done, and didn't catch anything. Now, in order to stop the latter from laughing at his failure as a fisherman, he has made another trip. When he returns to the Essanay studios preliminary work on his new play will be complete and work of construction will commence.

2187 DISINTERESTED SPECTATORS
23 PROGRAM AND OPEN BOOKING MANAGERS

19 TRADE AND DAILY PAPER CRITICS
51 EMPLOYEES OF THE STRAND THEATRE

7 IMPORTANT STATE RIGHT BUYERS

Witnessed the Trade Showing of

—Here's what they said—

W. STEPHEN BUSH, *Moving Picture World*—“The pathos and comedy is admirable—it's a great story.”

WID, *Noted Critic and editor of Wid's Review*—“It is indeed a great picture.”

BEN DAVIS, *New York Tribune*—“It brought tears to my eyes—it is life itself.”

Critics credited “JAFFERY” with being the finest picture produced in years
“THE CONQUEST OF CANAAN” is as great in every respect

See Next Announcement for Releasing Arrangements

It could have been sold in the lobby if we had desired to dispose of it on various programs

FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, Pres.

PACIFIC COAST NEWS

BY MARSH CONDON.

LOS ANGELES (Special).—Lou Tellegen, the Lasky star, expects to finish his production under the direction of Frank Reicher shortly and will immediately go to Chicago to begin rehearsals of his Winter starring vehicle in which he is to appear the latter part of October. Neil Shipman, James Neill and other prominent members of the Lasky company are in his excellent supporting cast.

Director Reginald Barker post-cards from the wondrous Yosemite Valley—“It was certainly worth waiting three years for this vacation.” Mr. Barker completed the production of C. Gardner Sullivan's forceful war drama (as yet unchristened) in which Thomas H. Ince, of the Ince-Triangle studios, presents Clara Williams.

Helen Holmes, the daring heroine of the Signal Films, formally adopted a baby this week. The little tot was employed in the episodes of “The Lass of the Lumberlands.” Miss Holmes discovered it was an orphan of need but honest parentage and is already so engrossed in shopping for toys and dainty apparel for her protege that her favorite dogs and horses feel they have been supplanted in her affections.

Harold Lockwood, the Yorke-Metro star, will set the feminine hearts palpitating anew when he appears as “Big Tremaine” in the picturization of the novel by Marie Van Vorst.

C. H. Christie, of the Christie studios, spent several days in San Francisco last week arranging for the handling in that territory of the Christie comedies.

The Eastern visitors to Universal City increases daily in number and never fail to register astonishment at the magnitude of the place and the numerous tragedies, comedies being filmed on the various stages. The synchronism of the music to the picture is being worked out effectively here.

At the Selig studios, Hichen's “Garden of Allah” is being superbly produced. Hundreds of supers are employed and one's only regret is that the camera cannot register the vivid coloring of the costumes of the Oriental characters in contrast to the glittering white structures of old Egypt. Within the next decade this obstacle will have been overcome and the ultimate in animated picturization attained.

Dwight Whiting's brother George, of the Rolin studios, owns a new Packard with which he proposes to dazzle his college chums at Harvard this year.

Fannie Ward, of the Lasky forces, grows more infantile in appearance each day and her devoted husband, Jack Dean, is the amused recipient of many jealous scowls from the youth of Los Angeles.

From all over the country and even from the Orient come daily requests to the Balboa studios for more releases of Baby Mary Sunshine and her wonderful bear.

The first release of the new company formed at Glendale, under the direction of the well-known scenario and magazine writer, Dr. Bachman, will be “The Bird's Christmas Carol.” Many well known children are under contract. A school, with certificated teachers is being erected, and the children will have the most careful supervision. Mrs. Lulu Warrenton, of Universal fame, will be one of the directors.

and already hundreds of requests are filed for the first programmes entirely for children from parent-teachers associations, ministers and leading educators throughout the United States and Canada.

Gossip from Lasky Studios

Bianche Sweet and her company, who are producing “The Tides of Barnega,” under the direction of Marshall M. Neilan, are having a happy outing at Balboa Beach getting some “Water Stuff.”

Mae Murray, the Famous Players Lasky star, has returned to the Lasky studios and shortly begins work on a new production under the direction of Robert Leonard.

Lou Tellegen will shortly follow his bride, Geraldine Farrar, to the East, where he will begin rehearsals for the new romantic drama, which is to be his stellar vehicle this season.

Anita King is enjoying San Diego for a three days' vacation. On her return Anita will enlighten several women's clubs and schools on motion picture problems. On Oct. 24 she is the special honor guest at a reception given by the San Pedro Women's Club. The charming Lasky star is becoming a Southern California institution, as well as an international celebrity.

Sessue Hayakawa, Japanese star, and Myrtle Stedman, are nearing the finish of “The Soul of Kura-San,” under the direction of Edward Le Saint. This photo-drama is laid in Japan and the Japanese actors employed are members of Mr. Hayakawa's Japanese stock company which opens its winter engagement shortly at his downtown playhouse in Los Angeles.

Cecil B. De Mille, Lasky Company Director General, offers a handsome silver coffee service to anyone devising a practical scheme to keep the flies away from the sets (without injury to the sets or to the actors). He declares some evil influence seems to direct every fly in and near the studio to desire abode on his particular stage.

Fannie Ward is “At Home” for the next few days in one of the most elaborate and costly sets ever constructed at Lasky's. A Long Island country house is depicted and the library, breakfast room, spacious hall, dining room and kitchen are marvels of elegance and correct detail. George H. Melford directs the production.

Marie Doro, the wistful Lasky beauty, is working on a new production in which she first appears as a street waif and later as a dazzling society debutante.

William De Mille, the Lasky director, upon the completion of the Thomas Meighan-Anita King film version of “The Heir to the Hoorah” bid himself to New York for a brief vacation.

A full fledged company of Coast Artillery Reserve, under command of Captain Harry Light, is the latest acquisition of the Lasky Company. The organization was effected by Theodore Duncan, former captain of the Volunteers and H. T. Woodward, former Captain of the Philippine Constabulary. The company numbers eighty and will receive their training under the direction of the officers of the big Federal Fort at San Pedro.

Thomas Meighan, the Lasky matinee idol, evidently wishes to introduce a novelty into

THE FROHMAN AMUSEMENT CORPORATION'S

PRODUCTION OF

“The CONQUEST of CANAAN”

By BOOTH TARKINGTON

with

EDITH TALIAFERRO JACK SHERRILL

and

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BEN HENDRICKS
WALTER HEIRS

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THE MAN IN THE MOON

ADDRESS SCREEN CLUB



NILES WELCH

LEADING MAN

FAMOUS PLAYERS Direction J. SEARLES DAWLEY

EDWARD JOSE

ASTRA—PATHE

corners of the studio to find modes of amusement during their waits. The comedians, prize fighters, acrobats, and cowboys of the studio have fallen for the “High brow stuff.” Recently Louise Fazenda, “Vi” Edwards, Lousia Maxam, and Ivy Crosthwaite invested a portion of their savings in a superb mahogany box “of a thousand-and-one melodies.” Each and every player contributed records and daily and hourly programmes are arranged when Caruso, Al Jolson, Nora Bayes sing with songs interspersed with Wagnerian motifs, the “Liebestraum of Liszt,” Pryor's and Sousa's Bands; the latest Winter Garden and Hippodrome “hits,” and even an occasional monologue of the highest caliber.

Keystone Frits Schade and bride of a year celebrated their anniversary last week with a “party” at their charming Los Angeles home. The Keystone staff presented them with a superb painting.

At Ince-Triangle Studios

Thomas H. Ince announces that he has acquired the rights of “Sudden Jim,” which recently appeared in the *Saturday Evening Post*. It is an absorbing story of love and

October 21st Lasky Hollywood Studio Issue of Mirror California Series

INTERNATIONAL
Latest Golden Eagle Feature
The Flower of Faith
FEATURING
JANE GREY and FRANK MILLS

Exhibitors everywhere recognize Jaffery, the first Golden Eagle Feature, one of the year's best features. These same exhibitors are now booking The Flower of Faith.

PRODUCED FOR THE
INTERNATIONAL
Film Service, Inc.
BY
SUPERB PICTURES CORP.



Intrigue in the forests of Northern Michigan.

Enid Bennett is the new stellar acquisition to the Thomas H. Ince galaxy of constellations. She is now en route from New York, fresh from a noted Broadway show. Miss Bennett will be recalled as the charming ingenue with Otto Skinner.

Director Walter Edwards is demonstrating his versatility anew while directing the powerful Southern drama in which Frank Keenan soon appears. Instead of engaging the services of a professional dancing director, Edwards donned his pumps and coached his players in all the latest terpsichorean twirlings and twistings.

Thornton Edwards, juvenile of the Ince-Triangle players, claims the record for devotion. It was announced at his wedding to Ethel Hopper, the dainty Keystone comedienne this week, that "He had not missed a single evening during the past eight months in visiting his fiance."

William S. Hart and company are at Keeler, Cal., filming the concluding scenes for the new Hart drama by J. G. Hawkes. Alma Rubens, Norbert A. Myles, Nina Byron, Walter Perry, and Cliff Smith are capable support. On his return Thomas H. Ince will place Hart in active rehearsal for the stirring melodrama, as yet unchristened, from the pen of Monte M. Katterjohn.

William Desmond and Enid Markey are depicting an athletic collegian and a tempestuous chorus girl in their newest vehicle, directed by Charles Miller. Back stage scenes in the dressing-rooms of a celebrated New York playhouse are shown. The cast includes Charles Gunn, Howard Hickman, Margaret Thompson, David Harford, Fanny Midgley, J. Barney Sherry, J. Frank Burke, Thomas S. Guise, and Agnes Herring.

Charles Ray announces cheerfully that he will not be forced "to die" in his latest release, in which he is starred with Louis Glaum and Dorothy Dalton.

Ralph Ince, the celebrated Vitagraph director, and brother of Thomas H. Ince, Triangle producer, visited the Ince-Triangle studios at Culver City this week. Accompanying him was Mrs. Ince (Lucille Lee Stewart), Huntley Gordon, and Mrs. Charles P. Brown (mother of the famous Ince brothers). The party were astounded by the beauty and magnitude of the Ince California studios.

With the Signal Films

All that is needed to make Tom Lingham start these days is to inquire what is wrapped about his ankle. Last week while entering a scene from the underbrush he discovered a snake over four feet long coiled around one boot.

Helen Holmes (Mrs. J. P. McGowan) has christened her eight months' adopted daughter "Dorothy McGowan."

The Helen Holmes Company, of the Signal Film Corporation, are at Arcata, Cal., completing the remaining episodes of "The Lass of the Lumberlands." The trip by auto covered some of the wildest country in the state from the Coast across the High Sierras to the level land on the east of the mountains. The plot of the story filmed is one of a race for land offices. Miss Holmes makes the run on a logging train and the men race her in an auto. Attempting to make a short detour through the hills they attempt to cross a dilapidated bridge, which collapses and they are dashed to the rapids below. This delay enables the daring Helen to file her location first.

At the Yorke-Metro Studios

President Fred J. Balshofer has arranged for the screen rights to Harold McGrath's "Pigdin Island." Harold Lockwood and May Allison will be featured in "Pigdin Island," which is laid on the picturesque international border of the River St. Lawrence. The story tells of a baffling smuggling mystery, possesses a dominant love interest and eulogizes the sport of fishing for bass. This is McGrath's first full-sized American romance since "Half a Rogue" and "The Man On the Box."

William De Vaull, who ably supports Harold Lockwood and May Allison in "Big Tremain," has won splendid critiques for his impressive work in the new Griffith spectacle "Intolerance."

Josephine Rice, as the colored mammy in Marie Van Vorst's "Big Tremain," is responsible for the formation of a Yorke-Metro Quartette, as her songs during the scenes she plays in "Big Tremain" recalled to Harold Lockwood memories of his childhood. Daily concerts are in order at leisure moments much to the enjoyment of actors and visitors. May Allison is soprano, Lester Cuneo the basso, Henry Otto, tenor, and Mr. Lockwood the able baritone.

Three magnificent bloodhounds were featured members of the cast of "Big Tremain" and became so attached to the stars of the picture drama that they were often embarrassing in their vocal and physical demonstrations of affection.

The visitors of the week included Dr. R. Raiston Reed of Columbia University, accompanied by Kenneth McGaffey, the jovial Lasky Publicity Director. Reed was the winner of the recent Lasky-Columbia University Scenario Contest.

Two immense bales of cotton were recently presented to a Los Angeles Orphanage by Harold Lockwood and May Allison, who purchased this novel gift in the Im-

perial Valley while seeking locations for "Big Tremain." Some exquisite views of the cotton fields (some of the California cotton reaches six feet in height) were obtained by Camerman Tony Gaudio, under the direction of Henry Otto.

The Los Angeles fire department supplied several thousand feet of water in making one of the most realistic rainstorms ever screened by Henry Otto in "Big Tremain," the clever story by Marie Van Vorst, in which May Allison and Harold Lockwood are featured.

Selig Polyscope News

The filming of the ten-reel Western feature, "The Light of the Western Stars," suffered an exciting interruption recently when the male contingent of the entire company dropped the work in hand and set forth to become real fire fighters of the fire raging near the town of Newhall, Cal., which was in grave danger from the burning sagebrush. While apparently several hours' work would be lost, it happened that the story called for just such a conflagration, and Director Martin clicked the camera madly while his forces fought the flames and registered "fire stuff," which even the most captious critic must admit is "true to life."

At the Rolin Studio

A large downtown garage is the setting for the latest "Lonesome Luke" comedy. Many ludicrous situations arise when Luke takes the helm of several cars. For this picture the Rolin Company rented a score of old machines and the second-hand dealers soaked them a fat price.

Fatty Lampton, the seventeen-year-old comedian, who heads his own company with Margaret Nichols playing opposite, has just completed a South Sea Island comedy in which Fatty is a cannibal chieftain.

In a new "Lonesome Luke" comedy a horse has the unique distinction of acting with a double. The trained horse secured could climb a stairway, but had not included the gentle art of "bucking" in its repertoire; so another equine who could "register the punch" had to be included in the cast.

Ralph McComas, the heavyweight actor, formerly with Selig and the Jungle companies, has joined the Rolin Stock forces.

Billy Fay, the Rolin comedian, is still in the hospital with his broken knee-cap. Although he cannot yet walk, Billy's optimism is still on tap.

With Pollard-Fischer Company

"The Pearl of Paradise" is taken from a story in the Parisienne Magazine and adapted by Harry Pollard and Julian Louis Lamotte. It affords Miss Fischer opportunity to do some wonderful dancing and swimming.

Joseph Harris appeared as a matador in the Margarita Fischer picture and acquitted himself with honors.

One of the scenes in this first Margarita Fischer picture has to do entirely with Miss Fischer and her pets. One of them is a monkey. Miss Fischer reeled out a fishing line, the monkey did the same. Miss Fischer reeled it in, the monkey did the same, and to the surprise of everyone there was a fish at the end of the monkey's line. This fact is vouched for by a truthful press agent.

Melvin Neio, formerly director with the Lubin Company, is now assistant to Harry Pollard in the production of the Pollard-Fischer pictures.

The studio where this busy little company is working is located on the Exposition grounds at San Diego.

Christie Comedians Gossip

Al Christie is making a two-reel picture written by William E. Wing.

Billie Rhodes is providing entertainment for the studio folk—and later you will enjoy it on the screen—in the guise of a bellhop in a new picture under the direction of Horace Daveys.

Billie's fame as a "cute" male impersonator is generally known and he will be entitled to new laurels when the bellhop picture is finished.

C. H. Christie, business manager of this busy studio, last week added several West Coast exchanges to those handling the Christie Studio output.

This company has received the congratulations of its Coast fellow-studios upon being given the honor of having its first picture, "The Seminary Scandal," make its debut at the Strand Theater, New York.

The Christie plant will be one of the few complete ones on the West Coast when the present reconstruction of its photographic department is completed. All prints are now being made on the premises.

The last picture made on the wrecked steamship *Congress*, which traveled between San Francisco and Seattle, was made by the Christie Film Company. This big passenger boat served as location for many of the West Coast film companies. The Christie Company made a comedy on its decks just a few days before a fatal crash wiped the name "Congress" off the list of Pacific Ocean steamships.

Neal Burns is telling the following story this week at the Christie Film Studio. The Burns household moved its effects from one Hollywood bungalow to another. The first day the milkman called and announced the fact that he collected from his customers at the end of each month, adding, "Oh, yes, I trust everybody—except the moving picture players." So Neal figures that he is (Continued on page 32)

AROUND THE WORLD IN 80 DAYS

ADAPTED BY
OLESTAD BARNES

NO WEST END BY MILLION

IN SIGHT
GOING
AS THEY
WALK
TO THE
CITY
GET
A
HOTEL
EVERY
SCENE

A PUNCH
EVERY DAY

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SNAP SHOTS

According to a St. Louis daily, an eight-reel photoplay recently produced by Gilbert P. Hamilton, was written by a convict in the San Quentin penitentiary. And the leading lady of the piece is getting up a petition requesting a pardon for the author.

The chooser of scenarios read with a baleful eye
The news about the prison chap whose manuscript got by,
Rose with a savage, sullen snort, walked
fiercely round his den
Right bitterly, with horrid oaths, he cursed
all writers then.

For soured by literary junk and amateurish
cheek,
He wept to think there was a chance of
turning loose that geek;
Smote and benumbed a sad screen-scribe
who met him at the door
And to his editorial grist returned that day
no more.

"For over five years Eugenie Besserer has occupied the same dressing room at the Selig studio, Edendale, California; and Helen Ware leading lady in 'The Garden of Allah,' favors white and continually appears in that color." Thus writes the publicity expert. We have no doubt as to the veracity of his statement, but what does he expect us to do about it? We positively decline to request Miss Besserer to abandon her favorite costuming retreat, and as for endeavoring to reform Miss Ware's simple taste in color, the thing isn't to be thought of. The Selig press provider cannot mix us up in troubles of this kind, cajole or threaten as he may.

E. W. Matlack, the Pittsburgh railroad man who writes most of the Kalem's "Hazards of Helen" stories, has at last found an idea for bringing that series, already nearly two years old, to an end. His plan was outlined in a letter to Phil Lang, the Kalem scenario editor. Matlack writes: "One of the kids has a 'Hazard' cooking. If Helen does all the stuff he has mapped out it will be the last of the series, as there will be nothing left of the Salt Lake Railway except the right of way. Kalem threatens to invoke the aid of the Post Office authorities to place an embargo on the youngster's scenarios.

With deep regret is recorded the sudden demise of "Snoops," the Keystone pig, and the fact that his successor, as yet unnamed, lacks a proper appreciation of feminine charms. The new porker when introduced to Gloria Swanson, who appears as a country girl in a farm story being filmed at Triangle-Art studios under direction of Clarence Badger, objected strenuously to being fondled by the pretty star. Mr. Badger still has hopes of his new acquisition, despite the latter's wretched exhibition of poor judgment. The Badger theory is that the youthful swine suffers from temperamental excess, which is not altogether unlikely. Other screen stars have been similarly affected in the past.

Gladys Hulette proudly lays claim to the ownership of the ugliest pup in the world. He was discovered in the New Rochelle dog pound and now has a job in the Thanhouser studio, under the cognomen of Panthers. Whether Edith Storey, of Vitagraph fame, will contest the homely canine championship in favor of her marvelously constructed hound—Oley—remains to be seen. Oley not feeling extra good the other day, Miss Storey steadfastly refused to pose him before the camera. So the picture was temporarily held up until Oley regained his health.

Now that Marguerite Clark has signed a new contract with Famous Players, and will not return to the stage, as we have been so energetically and frequently informed she intended doing, we are at liberty to lock the lid of the rumor box and sigh with relief. The tension has been frightful. With the daily papers gloating day after day at the prospect of robbing the screen of its little favorite, the strain was reaching the cracking point when the glad tidings were flashed that the pen scratch was on the eve of echoing round the world. Contrary to the precedent set in the case of a recent well-known document, four pens were not utilized in the signature, nor presented to the labor leaders.

Robert Marks came into the Sam Roth's office at the Rialto a few days ago exclaiming: "I've got a baseball dancer that is just—"

"That's enough" cut in Sam. "Baseball! You must think Hammerstein's still standing here. Have you a prizefight dancer on your list, too?" "Just a minute," protested Marks. "This is classical stuff I'm springing on you. It's Claire Niles, one of Ruth St. Denis's discoveries. Come up and watch her work, that's all. Blue chiffon baseballs, it, suit, orange ash, blue sandals. Interprets 'The Spirit of Baseball! Beautiful!'"

So R. watched the little dancer for two minutes and capitulated. Result, her engagement at the Rialto.

Ferns grow more luxuriantly for undertakers than for anybody else. Such is the information given out by Lillian West, the Balboa star. We are perfectly willing to

take Lillian's statement at par value, but our love for undertakers is not necessarily increased thereby. The members of the profession in question may be all right, even fascinating in their own softly creeping way to some folks, but if the casket-providing tribe corralled the whole world's plant and flower supply, we would still side-step 'em as long as possible. Ye smiling undertaker may revel in his ferns
And wreaths of perfumed beauty or other flower concerns,
But he doth not attract us with garden tricks of guile,
So we shall try our utmost to dodge his every wife.

How would you like to submit to a recurrent haircut, though possessing none too abundant locks to begin with, have the same amputated again and again, when otherwise you have a distinguished appearance to be proud of? You wouldn't like it. But Anders Randolph has to like it or quit his job. He is leading heavy in "The Girl Phillipa," the Robert W. Chambers story being filmed by Vitagraph. Last July, in making up for the part of a burly, brutal innkeeper, Wildresse, he had to crop his hair short in order to accentuate the savagery of the role. Then Anita Stewart was taken ill, and all work was suspended because of the star's absence. The Randolph hair immediately began to sprout again. Miss Stewart came back fit and in grand health. Director Hankin resumed work on the picture, but spied a normal growth on the Anders head. "You to the barber, quick!" commanded the heartless director. And Anders Randolph fled, moaning like a wounded animal.

The many friends of Charles Ogle, formerly of the Universal, will be pleased to learn that he is now working with a Lasky company at the Hollywood studios. Mr. Ogle's contract with the Universal expired July 15 of this year, and on Aug. 22 he signed with the Lasky forces.

"Sure," responded Pete Schmid to our question. "Herbert Standing, the veteran Pallas-Paramount actor, was thrown out of an auto and chucked into the highway near San Pedro. Yes, he was scratched up some, but never busted a bone. No, I didn't tip you off, why for? How you gonna to break into print with such a tame layout as that? Nuthin' to it. These actors ain't got any consideration for us press hustlers. Oh, I'm not throwin' any slurs at Standing, glad he escaped an' all that. But y'know how 'tis, good materials mighty scarce these days, and we've just got to keep on hoping for the worst, I mean the best, of course, that we can grab."

Twenty Chicago motorcycle policemen are utilized in several scenes of "The Prince of Graustark," now being filmed by Essanay. Bryant Washburn and Marguerite Clayton play the leads, and are arrested for speeding in Paris, after an exciting chase by the aforesaid minions of the law. It may be well to explain that the Chicagoans posing as gendarmes wear little mustaches, French uniforms, and are adorned with regular grease paint. In spite of all which accessories it is hard for us to visualize a "back of the Stock Yards, Chicago, cop" in the role of any kind of a Parisian.

Jack Pickford and Walter Hiers are great friends, but it is astonishing how they hate each other as soon as they step inside the Famous Players studio. Louise Huff is the cause of all the trouble, as they are bitter rivals for her affections. All might be well were it not for the interference of Robert G. Vignola, who continuously spurs them on, and does all in his power to increase their bitterness toward one another. The facts of the case are that Jack plays the redoubtable William Sylvanus Baxter in the adaptation of the Tarkington novel, "Seventeen," for the Paramount Programme, and that Hiers is George Cooper, his rival for the affections of Lila Pratt, whose other name is Louise Huff.

Arthur James appeals frantically as follows: "It has disappeared—vanished clean out of the house! Whither nobody knows. A blue hat, with two actual gold pins in it—the property of Metro's scenario expert, June Mathis! Not a soul near the place where it was last seen, excepting the painter! Did the painter don June's hat in a fit of artistic absentmindedness?" We pass the problem up. Too deep for us.

At the request of B. S. Moss, the latter's press agent of ancient days has returned to the Moss Film Company fold. In other words Arthur McHugh is dispensing publicity from the old familiar desk.

Charles Gegerich Junior is back in town after a two-months' vacation, and the infant prodigy will soon be seen again in action before the cameras.

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WITH THESE SUPERLATIVE ATTRACTIONS AS A NUCLEUS
SELZNICK PICTURES

WILL ENLARGE UNTIL WE ARE RELEASING FIFTY-TWO GREAT PRODUCTIONS A YEAR—
 THERE WILL BE NO REPROACH—SUCH A BROAD OUTLET OF INDEFINABLE FEATURES FROM WHICH
 THE EXHIBITOR WILL BE FREE TO TAKE HIS PICK . . .

PACIFIC COAST NEWS

(Continued from page 30)

"putting something over" on the milkman. Nolan Learv received an award last week on the part of the other studio folk, but has not quite decided yet whether or not it was by way of an honorable one. "For being the greatest little arguer we know" was Harry Ham's presentation speech.

News of Fox Players

Eleanor Crowe tried commuting from a ranch out of Los Angeles to the Fox studio. After two weeks of rising at the rooster's call and getting back to the ranch somewhere about nine o'clock at night Eleanor decided that out-of-the-city ranch life and the motion picture profession, was anything but "the life." So this pretty little Fox lead is again installed in a Los Angeles hotel.

Harry Edwards has ceased Keystone directing at the Keystone studio and is now doing it for the Fox Company. He took Julia Faye with him as his leading woman. Billy Mason is another new member of the Fox forces.

Under the management of A. Carlos new stages are rapidly making what until a few weeks ago was a bare stretch of vacant ground assume the appearance of a film studio. Its location is opposite the Thomas E. Dixon studio, now utilized by the Fox Company, and will be ready for occupancy early in the Winter.

Director Oscar Apfel is in the midst of the under-world picture written by R. W. Heustis, the West Coast director of publicity for the Fox Company. Mr. Apfel put the story into scenario form. It is said to be an exceptionally strong one. Gladys Brockwell and Eleanor Crowe have the feminine leads in this feature.

Anna Luther finishes her final Fox comedy this week. Hereafter nothing but dramatic action will appeal to this fascinating Fox lead.

At Universal City

General Manager H. O. Davis, after consultation with John M. Nicholas, superintendent of photography, had a stage erected and covered with \$1,500 worth of black velours for the purpose of photographing all vision scenes here.

Upon completion of the three-reel production, "An Old Soldier's Romance," Director William V. Mong showed this film at the Old Soldiers' Home at Sawtelle. It was given a hearty reception by the two thousand veterans who enjoyed it.

Eddie Lyons and Lee Moran, with Pris-

cilla Dean, are filming, under the direction of Louis Chaudet, "The Angelic Trio," written by Bess Meredyth, of the Universal staff.

Frances Billington and Ben Wilson are being featured in "The Mainspring," a story by William Parker, and directed by Jack Conolly.

The cast of the feature, "The Price of Silence," is the following strong one: Dorothy Phillips, Lon Chaney, Vola Smith, Jack Mulhall, and J. Belasco.

Ella Hall played the unusual role of a bent old lady last week in several scenes for the feature, "We Are French."

Cleo Madison is being featured in "The Reward of the Faithful," a new feature being directed by Rex Ingram.

Allen Holubar proved his versatility when a picture he was about to produce was canceled, and with the permission of H. O. Davis, Mr. Holubar used the settings already prepared in a new picture which he wrote to fit the settings. Leah Baird is playing with Mr. Holubar.

Neva Gerber is being featured under Stewart Peyton's direction in a story written by S. R. Jones and adapted for the camera by Harvey Gates. It is entitled "The Serpent's Tooth."

American Film Studios

President S. S. Hutchinson is expected at his Santa Barbara American Film Company's plant almost any day.

William F. Russell has completed the lead in the "Diamond from the Sky," eight-reel sequel, and is vacationing in San Francisco for a few days. On his return he begins the sixth of the William Russell productions. In it Mr. Russell plays the title-role of Lone Star, an Indian characterization. This picture will be directed by Ted Slosman.

Jack Richardson and Louise Lester, whose names for six years have been synonymous with this company's productions, are the newest additions to the Los Angeles film colony.

Frank Borzage, one of the most progressive and youngest of actor-directors in the industry, has the current release, "Land o' Lizards," featuring Anna Little and himself to his credit. He is at work on his final American feature. It is entitled "Immortal Lee."

Mary Miles Minter began a new feature last week at this studio, under James Kirkwood's direction.

Margaret Shelby remains at Santa Barbara, though she does not appear in the new feature just begun by her sister, Mary Miles Minter. Both girls, with their mother and grandmother, enjoyed a pleasant week's

vacation spent at Riverside, San Diego, and Los Angeles.

Rena Rogers, blond and petite, has two more weeks of work opposite Richard Bennett in his final American feature.

General Notes

Ruth Roland is said to have scored a big hit in the new serial just completed at the Balboa studios. Will M. Ritchey was its author.

Henry King is again the leading man as well as director to Little Mary Sunshine out at the Balboa studios.

Tom Chatterton rolicks through the Kolb and Dill pictures at the Santa Barbara studios in the role of juvenile.

Heiene Rosson is vacationing at her pretty home in the vicinity of her workshop, the American Film studio at Santa Barbara.

Director Frank Lloyd has finished his first Fox feature called "The Undesired." It is said to be a strong picture, having Gladys Brockwell, Herschell Mayo, and William Clifford in the cast.

William V. Mong, versatile director-actor, is now busy on the Universal production written by himself and entitled "Old Southern Home."

Ruth Stonehouse is at work on another single reel comedy-drama of the "Mary Ann" series.

Betty Schade proved heroic one day last week, when she purposely drove her auto into a trolley car to evade running over a little Japanese baby.

One of Billy Ritchie's comedy stunts was to swim through a mud lake with a swan tied to his foot.

Wilfred Lucas contributed two solos at a benefit given recently for the Hollywood club house for motion picture girls.

Josie Sedgwick has left Universal City for her home in Galveston, Tex., and the acceptance of a stock engagement there.

J. Murphy, the original Mutt of the Bud Fisher series, is in the Los Angeles film colony and might listen to a film offer.

Helen Holmes had a narrow escape from drowning at Arcata, Cal. What more natural than that J. P. McGowan should spring to her rescue.

Marie Walcamp is experiencing anything but liberty in the serial of that name

being made at Universal City by Director Jacques Jaccard. One of the many stunts of last week was Miss Walcamp's being buried under a pile of debris and dug out by Jack Holt and G. Raymond Nye.

Ernie Shield almost ceased being a Universal comedian while out deer hunting with Director P. C. Hartigan and a party of other Universalites. A bullet from one of the rifles supposed to have hit a deer put a hole through Ernie's cap instead, which little incident dampened Mr. Shield's ardor for the sport of deer-hunting.

Babe Sedgwick is at work on a new Universal picture, entitled "The Emerald Pin," under the direction of Burton George.

Camille Astor is the only other white woman in the "Garden of Allah" production being made at the Selig Zoo, with Helen Ware in the lead.

Mary Charleson left Los Angeles for Chicago last week to play a picture with Henry Walthall. Arrangements for Miss Charleson's engagement were made by V. R. Day.

Nell Shipman has finished her work opposite Lou Tellegen in a Lasky feature, entitled "The Black Wolf," under Frank Reicher's direction.

Maxfield Stanley, one of the leads in the Griffith picture, "Intolerance," will also be seen shortly in the leading role in a small-scale directed feature made at Universal City.

Vola Smith, the pretty leading woman at Universal City, motored to Santa Barbara last week by way of a week-end vacation trip.

Charles Bell Rucker, known to the West Coast film world for the merit of screen dramas lately free-lanced by him, has accepted the position of editing director of the sales department for the California Scenario Company, Incorporated.

Eddie Bing Sutherland, nephew and companion to the Lasky Company's Tommy Meighan, is making his name synonymous with that of light comedy lead" at the Keystone plant, where he is at work on a new picture of this variety.

Monty M. Katterjohn has been engaged by the Essanay Company through V. R. Day, general representative for George K. Spoor, and who has been in the Los Angeles film colony for the past two weeks. Mr. Katterjohn leaves for the Essanay Chicago plant this week.

IN THE PICTURE STUDIOS

CLARA KIMBALL YOUNG appears in the leading role of "Without a Soul," a forthcoming World film photoplay. The story, called "Lola," was written by Owen Davis, and the release will be made early in November.

MARY MILES MINTER knows the South and the Southern people so thoroughly that she is so exceptionally fitted for the role of Dulcie, the appealing little Southern character in Miss Minter's second Mutual release, "Dulcie's Adventure," released Oct. 2.

HENRY B. WALTHALL has re-established himself as a fisherman, in the estimation of his friends. He has returned from his third trip to the Manitowish waters of upper Wisconsin covered with glory and whiskers. He caught eighteen muskies in a week, and the guides will tell you that is some fishing. Mr. Walthall is now preparing to start work in his new super-feature, "The Truant Soul."

COLONEL JASPER EWING BARRY, head of Vitagraph's scenario department, has written a book entitled "The Big Chief," which will be published shortly by the Britton Publishing Company. It is a novel of law, press, church and politics, and will be the star work of fiction handled by the company that published "Georgiana of the Bains."

J. WARREN KERRIGAN, whose contract with the Universal company soon expires, has not made definite arrangements for future occupation. Recently it was stated that he was to have his own company for the production of Kerrigan features, but this, Kerrigan says, is simply a proposition made to him which he has not yet accepted.

JUANITA HANSEN, who is starring in Fox comedies, has put "reverse English" on the time-honored press-agent "stunt." She has found—no, not jewels, but a schoolgirl's notebook on a Hollywood Street. The notebook, among scholarly essays, contains many observations on moving pictures, reflecting the juvenile mind, and Juanita now sees possibilities for a humorous series on "Letters of a Schoolgirl."

PEGGY HYLAND is working in an Arthur Train drama of the Civil War period under direction of Paul Scardon, with Antonio Moreno. In this play she fairly revels in the most fetching old-fashioned costumes imaginable and is full of delight at the varied patterns of hoopskirts, basques, jackets, sashes, shawls, bonnets and parasols—and long lace pantaloons—that she has had the privilege of donning. She is surrounded also with a bevy of other sweet young things, each in styles of 1864, that makes many of the other scenes suggest a plate from the long obsolete Journal of fashion, *Godey's Lady's Book*.

MARY MILES MINTER began a new feature last week at this studio, under James Kirkwood's direction.

Margaret Shelby remains at Santa Barbara,

has a trunk all fitted up with electric cooking apparatus, dishes, silverware and table linen, so that wherever she goes—whether it be to a hotel or a boarding house—she can connect up her electric stove and have a cup of tea boiling for herself in a minute.

BESSIE LOVE is also rejoicing in the rehearsal of "A Sister of Six," a Triangle-Fine Arts production which permits her to appear in a hoop skirt and crinoline leading role.

HELEN WARE, who stars with Thomas Santschi in the forthcoming Selig production, "The Garden of Allah," was in Chicago recently in consultation with William N. Selig. Miss Ware says "The Garden of Allah" is one of the most beautiful productions and that she is indeed proud to appear in the play. Colin Campbell produced "The Garden of Allah."

DUSTIN FARNUM, the Palms-Paramount star, has just returned from another fishing trip to the Catalina Islands, where he and his brother Bill have established a new world's record in fishing. Together they caught ten monster swordfish, and as a result of their remarkable catch were elected members of the very exclusive Tuna Club of Catalina, which is restricted to forty members. Expert fishermen who spend the whole season at the island have had to be satisfied with three or four of these enormous fish, which average three hundred pounds and are twelve feet long. One of these game fish caught by the Farnum brothers fought for eleven hours before it was finally captured. The battle lasted from seven in the morning until after six at night.

ANN PENNINGTON has departed from New York with the Ziegfeld "Follies," which have gone on tour. But she has left her shadow behind to do the Hula Hula dance in the Famous Players-Paramount production, "The Rainbow Princess," in which she is soon to appear on the screen. Any time that the diminutive Ann becomes indisposed while on the road all Mr. Ziegfeld will have to do is to wire for the motion picture version of her dance and flash upon the screen. There are advantages in having versatile stars in one's show.

ROBERT WARDWICK is the star of "The Honor of the Waynes." The male character of second importance will be played by Henry Hull, the young actor who has attracted remarkably favorable comment by his interpretation of the leading part in "The Man Who Came Back" at the Playhouse. This will be Mr. Hull's first appearance as a motion picture player. Emile Chautard is directing "The Honor of the Waynes" for the World Film Corporation.

MARIE DRESSLER, who bumped the bumps, looped the loops, shot the chutes, motored into the surf and performed other Comedy Island strenuousities for the initial World-Brady "Tillie" picture, has announced to the management that she is fully repaired and ready for her next assignment.

Mabel Condon Visits Lasky Studio for Mirror Issue October 21

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Gilson Willets, the staff writer for the Selig Company, is writing a series of very interesting articles for photoplay authors. These are being widely circulated. Mr. Willets rarely gets into print, but whatever he has to say on the art of writing photoplays is always worthy of notice. In his special articles he takes up many details of the art of authorship, and we are glad to see that he reiterates some advice which we have repeatedly printed in this department. Mr. Willets says: "The best school for the would-be photoplay writer is the newspaper office. Many who were formerly newspaper men are now successful as writers for the silent drama. They know life, a good story, and the value of a gripping situation. Avoid patronising schools which profess to teach photoplay writing."

Horrible Examples

Helen Starr, scenario editor of the Universal Company, gives a list of some remarkable titles which have been selected from among the hundreds of scripts that are received daily by the Universal Company. Among the startling captions as given by *Motography* are, "Whose Child Am I?" and "Who Is My Father?" These titles were by different authors, and both were suggested as companion pieces to "Where Are My Children?" Other strange appellations chosen were: "The Follies of Mother," "The Fatal Laugh," "The Kiss That Killed," "Freckles Extinguished," "Classy Heathen," "A Happy Couple Until," etc. Among the sweepings the porter found "A Pearl of Great Price," "The Ruby of the Moguls," and "The Idol's Emerald Eye." These had outworn their usefulness, having been done to death by innumerable amateurs.

First Regular Meeting

The first regular meeting of the Chicago members of the Photodrama Club for the season of 1916-1917 was held Monday evening, Oct. 2, and thereafter on the first and third evenings of the month. The meetings are in charge of Clarence A. Frambers. The regular programme of the meetings will consist of distribution of market tips, general business, criticism of scenarios, practical experience talks and lectures by the president, and assignment of future work. Mr. Frambers writes:

"Since the policy of the club has been changed to universal membership the club has on its books 3,200 members, including both amateur and successful scenario writers. The club hopes to have 5,000 members by January, and therefore solicits the cooperation of every scenario writer. Full particulars can be obtained by addressing the president, C. A. Frambers, 3018 Jackson Boulevard, Chicago. This department gladly devotes space to details of scenario writers' meetings, etc."

A Wonderful Change

Harry O. Hoyt has been editor, reader, and practically the sole scenario writer for Metro, he says, and one can well understand that Harry O. Hoyt has been busy. Just the same, he finds time to write some interesting data, and the readers of this department are surely appreciative.

"The scenario game has changed wonderfully in the past year," writes Mr. Hoyt, "and I notice it particularly in this office. Our pictures have improved. They have had to improve, and I think that is one of the reasons why Metro is one of the few firms making money to-day. The Metro market has never been closed, and as long as I am here it never will be, for I have unlimited faith in the outside talent. My experience with writers with big reputations has led me to believe that the photoplay of the future is coming from a new generation of writers who are able to build along original lines. As a matter of fact, I do not believe manufacturers and directors are looking for really original stuff. If they get it, it fails to touch a responsive chord within them, whereas if the situation is old with perhaps a little change here and there to cover the moss which has grown over it, they can feel it and understand it. They have seen it a thousand

times. They know every emotion. They can picture just exactly how it is going to register. In a way, I don't blame them. They want to hold their jobs, and if they take a chance on something which to them is strange, and it proves to be a dud, they might be out of work. With feature pictures costing as they do, a manufacturer cannot afford to take chances where he could with a shorter length subject.

What People Want

"In the next few years," continues Mr. Hoyt, "I look to see one or two far-sighted men spring up in the business, unheralded and unknown, who can realize just how far they can go with original matter and make a commercial success of it. Perhaps if I were at the head of a film company I would put on some of these plays, and I have had a half dozen of them in the last six months—and take that chance. I have a blind faith in them, for the very novelty which appeals to me is not the novelty which only the so-called 'high brows' would appreciate, but a novelty that any one could understand. The vast number of popular magazines on the market indicates to me the demand in modern literature, for after all the motion picture is but a form of literature. People want romance, adventure, mystery. They want it told in a novel way or they want a novel situation in it. It has been said that reading an improbable story is a great deal different from seeing it picturized. That once the improbabilities are visualized, the story becomes a joke. I believe then it becomes a matter of skillful handling—that real directors could make interesting stories out of them. It has long been a theory of mine, but I get few sympathizers. Certain it is that logic is killing a great deal of the freshness and beauty of our pictures to-day. Everything is going along smoothly. We are making more pictures than ever before, and in the next few months I expect Metro to have a number of genuine surprises for the public. The most hopeful sign of the times that I know of is the rapid weeding out of the old school writers who were unable to advance as the pictures advanced. They can get by with one or two reels, but they are not the novelists of the screen."

Those Careless Subtitles

"A most lamentable fact," according to the *Exhibitors' Herald*, "is the carelessness of a great number of producers toward the question of writing sub-titles. The character of this work is so frequently out of keeping with the caliber of the production that it is apparent to the most casual observer. Sub-titles occupy a position of supreme importance in any serious film play. When properly composed and properly executed a sub-title can be as effective as the strongest scene. But frequently instead of contributing to the theme and the action they only divert the observer's attention, either through their crudeness or through their irrelevancy to the subject matter. A sub-title to be effective must have something of importance to say; it must be expressive, and it must express the idea in a clear, lucid manner. It may not be used merely as a connecting link between scenes and bits of action. If used at all it should be constructive to the dramatic interest of the picture. The solution is the employment of men with literary ability who know the value of words and how to use them with dramatic effectiveness."

To our mind the solution is not the mere employment of men of literary ability who know the value of words, but of former newspapermen of ability who know the value of words! There are sub-title writers in the business to-day who seemingly search for the high-flown adjective. Subtitles in certain productions are reminiscent of the circus poster. The art of writing sub-titles does not require "fine writing" so-called; instead, sub-titles should be as brief as possible, as clear as possible, and, above all, good common sense English should be employed. Less word painting and more plain English is the need.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 8TH

WILFRED LUCAS
in "RUMMY"
Triangle-Fine Arts

"Rummy" is a sweeping, sensational story of a "star reporter" on a big city newspaper. You need have no fear that your patrons will yawn over "Rummy," for it has all the elements that give it an irresistible human appeal. With all his brilliant prospects this brilliant newspaper man lost faith in his wife and sank down into the depths. The story of his regeneration and restoration is something to remember. Wilfred Lucas' work in "Rummy" is convincing, and the able support given him by the Fine Arts cast makes the play something that is tangibly alive and compelling. Theatre goers everywhere will recognize "Rummy" as a page from life.

BESSIE BARRISCALE
in "PLAIN JANE"

Triangle-Kay-Bee

If there is a single community anywhere that will not love the simple romantic tale in which Bessie Barriscale appears this week, that community ought to be ostracized by the rest of the country. In "Plain Jane," Bessie Barriscale does some of the best work of her career, and she has been given a vehicle that sets forth her talents superbly. Here we have a sweet, old-fashioned love story that contains all the elements that make it a sure-fire popular success. When you have finished with "Plain Jane" if you do not get requests for a repeat it will be because your audiences are both dumb and blind. "Plain Jane" is one of the sure-fire money getters of the season, and Bessie Barriscale reveals an entirely new and attractive side of her great talent.

Keystone Comedies

Two corkers this week. Watch for them.

WILLIAM A. BRADY

in association with

WORLD PICTURES

Presents

ALICE BRADY

In

"The Gilded Cage"

Directed by HARLEY KNOLES

"ADVANCING WITH THE INDUSTRY"

WILLIS and INGLIS

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LOS ANGELES

CALIFORNIA

Beg to announce they have affiliated with

ROEHM AND RICHARDS CO., Inc.

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New York City

and request all their Eastern film friends to call on Messrs. Roehm and Richards and get acquainted.

"Everything Pertaining to Motion Pictures"

MOROSCO MAKES DENIAL

States that Magazine Interviewer Misunderstood
Him in Statements About Films

Oliver Morosco, the theatrical and motion picture producer, has issued a denial of the alleged statements that were spread broadcast as having come from him, through a magazine, in which he was quoted as having predicted the ultimate doom of the motion picture and that it is waning at present but would go down fighting. Mr. Morosco's denial comes in the form of an open letter to the motion picture industry and its allied interests, addressed to President Hiram Abrams, of the Paramount Pictures Corporation, distributor of the productions of the Famous Players, Lasky, Morosco and Palma.

In his communication to Mr. Abrams, Mr. Morosco says, regarding the published interview, that he was misquoted.

"My article was based on the moving pictures," says Mr. Morosco, "and I stated emphatically to the interviewer that I thought the future of the moving picture business would depend on the manner in which pictures would be made; that I thought the cheap class of moving picture films would not succeed as they had in the past, but that the high class, well constructed, well acted story would live forever; that I intended in our picture company to make our productions with as much merit and quality as I would the biggest production I made on the legitimate stage, and that I would fight my own moving picture company with my dramatic productions throughout the country, not as an opposition, but in the making of the same. In other words, that in the making of a play or the making of a picture, I would try to make one outdo the other in artistic endeavor.

"I also said that the moving picture industry of the future would prove a survival of the fittest. At no time did I intend to be quoted as saying that the high-class picture, or the worthy picture, was on the decline. How foolhardy that would be of me, when I am in the picture business, making pictures for the public; and if you will take one clause in the article referred to, I think it undoubtedly speaks for itself. I quote as follows:

"There will be a place and a demand for photoplays containing good stories, good acting, fine production and all that goes to make a good picture, and it will be the companies and producers capable of giving these pictures that will survive."

COMING PATHÉ FEATURES

Florence La Badie, the Thanhouser star, is now working under the direction of Frederic Sullivan in "Divorce and the Daughter," a feature to be released through the Pathé exchanges. The story is by Agnes C. Johnston, author of "The Fear of Poverty," "The Shine Girl," and "Prudence, the Pirate." Gladys Hulette starring in the two last named. Miss La Badie is supported by J. H. Gilmore, Edwin Stanley, Kathryn Adams, Sam Niblock, Zenade Williams, and two children, Ethelmary Oakland and Arthur Levine.

"Prudence, the Pirate," starring Gladys Hulette, will be the second Thanhouser feature released through the Pathé exchanges in October. Oct. 22 is the date upon which "Prudence" will have her first public showing. Florence La Badie, in "The Pilory," is to be thanhouser's first October release.

Vincent Serrano, Thanhouser star; Eugene Moore, his director; Leo Wirth, his assistant; Thomas A. Curran, Helen Badgley, Carey Hastings, and other members of the company have returned from Block Island, where they have been making scenes for "A Modern Monte Cristo," a feature by Lloyd Lonergan, that will be released through Pathé.

TWO MORE IVAN PRODUCTIONS

The next two Ivan productions will be entitled "The Sex Lure" and "Enlighten Thy Daughter."

"The Sex Lure" will be directed by Edmund Lawrence. Ivan Abramson is now completing the scenario of "Enlighten Thy Daughter." On completion it will be exploited as a special production.

The Los Angeles studio of the Ivan Company, under the direction of W. A. Norton, is at present busily engaged in a special feature to be released by the Ivan Film exchanges.

GOES BACK TO COAST

With the completion and release of the Paramount Programme of "The Big Sister," her last starring vehicle, Mae Murray, Famous Players-Lasky star, returns to the Pacific Coast. Originally a Lasky star, Miss Murray was transferred to the Famous Players studio after the merger of the two producing companies, because the atmosphere required for "The Big Sister" was strictly Eastern, the scenes being laid in and around New York city.

DEMAND CLARA YOUNG FILMS

The World Film Corporation's issuance of two new Clara Kimball Young photoplays and eight newly printed and re-edited re-releases, appears to have been a particularly timely and happy thought. Miss Young had not previously been seen upon the screen in four months, and the World's announcement found an eager response.

WELLS HAWKS ON TOUR

Blazing Publicity Train Across Country for New Pickford Productions

Wells Hawks, personal representative for Mary Pickford, following the completion of her first picture for Artcraft Pictures Corporation, "Less Than the Dust," has started a continent-wide trip to blaze the trail through the newspapers. Mr. Hawks will not work with the exhibitor at all but will endeavor to pile up a volume of personal publicity for Miss Pickford, which will be followed by the special campaign arranged to exploit "Less Than the Dust."

His trip carries Mr. Hawks south. He left for Philadelphia, going thence according to his schedule to Baltimore, Washington, Richmond, Atlanta, Birmingham, New Orleans, and Dallas. From Texas he will turn north and work east from Kansas City, visiting St. Louis, Chicago, Detroit, Toronto, Cleveland, Cincinnati, Pittsburgh, Buffalo, Rochester, and Syracuse. In all this territory Mr. Hawks has a host of friends, made in the days when he toured the country with Charles Frohman, Ringling Brothers' Circus, and other prominent attractions.

While on tour for Miss Pickford he will visit the Artcraft exchanges in Philadelphia, Washington, Atlanta, Dallas, Kansas City, Chicago, Detroit, Cincinnati and Pittsburgh. He will also be in touch with the newly formed Artcraft Pictures Corporation, Ltd., in Toronto, the birthplace of Mary Pickford, which is the center of distribution for her superior productions in Canada.

TRANSFER ATHLETIC FILMS

Selig Productions Now Being Released on the Kleine-Edison-Selig-Essanay Service

The Selig Athletic Feature films, ten reels in all, have been transferred to the Kleine-Edison-Selig-Essanay Service. Hereafter this series will be released through the twenty-two exchanges of the new distributing agency.

The Selig Athletic Feature films have been a distinct screen innovation. Such athletic stars as Frank Gotch, Joe Stecher, Dr. B. F. Boiler and Hussane, stars of the mat; Mike Gibbons, middleweight boxing champion; Packy McFarland, former lightweight boxer; Willie Ritchey, Jimmy Clabby; the world's greatest billiard players, roller and ice skating champions, the world's most daring auto speed demons, exponents of swimming, baseball stars—in fact, the leaders in every known line of sport perform in these films.

The Selig Company has issued a complete line of publicity matter to go with the series. One beneficial idea is a series of signed newspaper articles, written by such stars as Frank Gotch, Jess Willard, etc., to be furnished to editors of newspaper sport pages. Several hundred newspapers have applied for the complete series of ten copyrighted articles. The Selig Company has on file many letters from exhibitors of motion pictures and others complimenting the Athletic films, it is stated.

"PRINCE OF GRAUSTARK" COMPLETED

"The Prince of Graustark" has been completed by Essanay and will be offered through Kleine-Edison-Selig-Essanay Service, following "The Return of Eve."

It was taken from the novel of the name by George Barr McCutcheon. Bryant Washburn and Marguerite Clayton take the leading roles and are supported by Ernest Maupain and Sydney Ainsworth. Fred E. Wright, who directed "Graustark," also directed the sequel.

Two new five-act features by Directors Wright and Berthelet are now being constructed in the Essanay studios. Mr. Berthelet is filming "The Chaperon," in which Maxine Elliott once appeared. Edna Mayo and Eugene O'Brien also appear in the leading parts in this picture. Sydney Ainsworth has the chief supporting part.

Director Wright is ready to begin work on "The Breakers," taken from the story by Arthur Stringer in The Saturday Evening Post. This will be in five acts and will feature Bryant Washburn and Neil Craig. Ernest Maupain will have one of the big character parts.

WAYNE AREY AS CO-STAR

Announcement is made that Wayne Arey, Thanhouser leading man, has been promoted to stardom and that he will hereafter be co-starred with Doris Grey, the Boston girl who was selected as the most beautiful girl at the Boston exhibitors' ball. "Her Beloved Enemy," now being directed by Ernest Wardle, will be the first production in which Miss Grey and Mr. Arey will be co-starred. The feature will be released through the Pathé exchanges.

As soon as "Prudence, the Pirate," is finished, Gladys Hulette will begin work under the direction of Oscar Lund, on a comedy drama by Agnes C. Johnston, author of "The Shine Girl" and of "Prudence the Pirate."

RECORD FOR "IRON CLAW"

There are 732 theaters in St. Louis territory of the Pathé Exchange. Manager C. S. Edwards has already booked "The Iron Claw" to 368, or more than half of them. Eighty-six of these bookings are in St. Louis and East St. Louis alone.

Selig

"ONLY A ROSE"

A Selig feature drama of pathos and appeal with **Robyn Adair, Eugenie Forde and Leo Pierson**. Book through General Film service, Monday, Oct. 16th.

The Selig-Tribune

"An Eventful Evening"

First always in news pictorial events. Book every Monday and Thursday through General Film service.

A thrilling drama full of tense situations. Book Saturday, Oct. 21, through General Film service.

"THE COUNTRY THAT GOD FORGOT"

A smashing big feature with novel touches and an unusual ending. A feature film that has received the most flattering reviews of the year. See Thomas Santschi, Mary Charleson, and George W. Fawcett. Book through Kleine-Edison-Selig-Essanay Service.

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